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## WEBER'S "OBERON" GIVEN A GORGEOUS REVIVAL IN ENGLISH

Century-Old Extravaganza, with Its Pure Music and Spectacular Splendor, Dazzles Metropolitan Audience—Bodansky Conducts His New Version with Impressive Success

A JEWEL has been rescued from the treasure trove of romantic opera. "Oberon," the dazzling extravaganza of elfland composed almost a century ago by Carl Maria von Weber, creator of Romantic Opera, shortly before his death, was revived in English at the Metropolitan on the afternoon of Dec. 28. London was chilly to the opera in 1826; Paris went into ecstasies over "Oberon" thirty-one years later. New York has imitated Paris, if we are to rely on the mercuric demonstrativeness of a Saturday matinée audience. "Oberon" had its first hearing in Gotham back in '70 at the Academy of Music, but as our memory does not extend back to this dark period of opera in English we keep a respectful silence while our antediluvian friends burrow in their reminiscences of this original American première. Perhaps the apparent rapture of the large audience on last Saturday afternoon was born more of visual enchantment than of aural satisfaction, for it is not often that scenic fantasts and effect conjurers fashion such flaming spectacles; perhaps the audience was deliciously overwhelmed by its sudden excursion into the jeweled city of Unreality after its long sleep in the company of the *verisimo* experts; anyhow, the fact remains that the ancient music of "Oberon" is music of a superior order—clear, sparkling melody flowing over the nobly reared symphonic structure upon which the greatest of music-dramatists was later proud to rear the mightiest musical epics of all time.

### Wagner's Debt to Weber

Richard Wagner and Weber can never be dissociated; it is impossible to forget Wagner's affection for the creator of his school, of his admiration for "Oberon," his eternal artistic indebtedness to the composer of "Freischütz" and "Euryanthe," of the incidents of the burial services when Weber's ashes were interred in Dresden, when the master of "Tristan" presided. "Oberon" is the physical descendant of Mozart's "Magic Flute" and a spiritual progenitor of the Wagner music dramas. From the glorious overture, long the paramour of conductors, through the series of *leit-motifs*, to the vivid painting of the storm scene, and so on through the twenty-one pictures of the original form or the nine scenes of Artur Bodansky's improved version, there are numerous easily recognizable fragments of Wagnerian material, notably from "The Valkyrie," "The Mastersingers" and "Tristan." The virile and majestic strength of the Northern romanticist gave inspiration to their contemporaries who wrought in this form—but this subject would constitute a voluminous and fascinating chapter in itself.

"Oberon" was composed to order in London to a text written by Planché, supplied to him by the Covent Garden manager. Always unfortunate in his choice of librettists, Weber was obliged to fit his "Oberon" music to an impossible text based on one of Wieland's Oriental fairy tales. This was the year of goblin lore; young Mendelssohn writes his overture to "Midsummer-Night's



Apeda Photo

### ARTHUR MIDDLETON

Distinguished American Baritone, Who Has Earned an Enviably Reputation in the Fields of Opera and Oratorio Without Setting Foot on Foreign Soil. (See Page 4)

Dream" in this year, and the influence of the "Oberon" music, and we find the Londoners flocking to the Drury Lane for a fairy spectacle with musical setting. Weber labored through his illness on the Planché text for eighteen months, and less than two months after the première he died.

### Bodansky's Revision

The Metropolitan's "Oberon" text represents the arduous and skillful efforts of Conductor Bodansky to modernize and condense the archaic, impractical original. Mr. Bodansky has converted the spoken lines into musical recitative, utilizing Weber's harmonic and thematic materials throughout. Half a dozen characters are eliminated, the twenty-one original tableaux are cut to seven, fifteen recitatives are interpolated, two arias are omitted. The story was always disjointed. Mr. Bodansky has ironed out a great deal of this roughness, but it seems impossible to construct a symmetrical whole out of the choppy libretto. There is still much dross among the gold. After all, "Oberon" is a *singspiel*-extravaganza, patterned for the Drury Lane public, with music written by a

genius. Despite the jarring crudity of the book, the tiresome stretches and the ungainly architecture of the work, "Oberon" is infinitely richer in inspirational content than most of the novelties of the past few seasons.

### A Series of Surprises

The opening scene, the fairy garden in Oberon's realm, reveals the many-hued wonderfolk tripping through the intriguing chorus, "Light as fairy foot can fall," a characteristic bit of Weber's rhythmic ingenuity. Immense flowers blaze out against the black velvet background which is a few minutes later to be transformed into golden Bagdad. Rezia (Rosa Ponselle) appears magically singing her air, Oberon (Althouse) has sung his tune, the knight Huon (Martinnelli) enters with his aria, and the operatic machinery is started on its creaky way. However, the freshness and whimsical humor of the music, such as Rezia's aria, her duet with Fatima (Alice Gentile), the drollery of the Oriental march in the harem of the Caliph, the rich ex-

## CHRISTMAS MUSIC HONORED NATION'S RETURNED HEROES

Greater Part of New York Celebration Centered About Hospitals—Singers of Prominence Gave Their Day to Cheering Wounded Men—"Victory Music" in New York Churches

CHRISTMAS DAY in New York was ushered in by singing, for in churches all over the greater city, solemn musical services and the singing of carols gave voice to the gladness with which this city, in common with the rest of Christendom, welcomed in "peace on earth among men of good will."

A heavy rainfall on Christmas Eve made it necessary to postpone some of the plans for out-of-door music, notably the annual singing of carols about the great Tree of Light in Madison Square, but in the churches the musical services were more than usually impressive. The deferred program of music around the Tree of Light took place on the afternoon of Christmas Day, when the star of gold—tribute of love to the sons of New York who will not return from the battle fields of France—was lighted. And the hand that lighted the star was that of a blinded soldier, Sergeant William H. Zimmerman of California, who switched on the 3500 bits of sparkling light that bathed the tree in a dazzling glow. Places of honor were given to men in uniform, for, as one worker expressed it, "this is not a green Christmas, but a khaki and blue Christmas," and everywhere the uniform served to make its wearer an honored guest in the theaters, at the musical performances and at the dinner tables of greater New York.

The program about the Tree of Light opened with the "Hallelujah Chorus" sung by the New York Community Chorus under Harry Barnhart's leadership, and afterward the great throng about the tree joined in singing Christmas carols, patriotic songs and songs of the army and navy.

In Base Hospital No. 3, formerly the Greenhut Store, at Eighteenth Street and Sixth Avenue, a grand piano was placed at the foot of the great Christmas tree, and here John McCormack and other singers of lesser fame gave of their art to cheer the wounded and crippled men. In the evening an entertainment was also given for the men of this hospital. In the big base hospital at the Grand Central Palace and in the base hospital at Gun Hill Road, singers appeared frequently during the day, to help the men forget their troubles through the magic of music.

The New York Athletic Club entertained 300 soldiers and sailors at dinner, followed by a concert by the Pelham Bay Naval Band. Twelve hundred veterans of the war were guests of the Rocky Mountain Club at dinner. In the concert that followed "Madelon," favorite song of the French poilu, was sung by 200 French and British soldiers, and a group of singers, violinists and pianists were heard in concert.

The chief musical event at the National League for Women's Service, at 261 Madison Avenue, was a song recital in costume by Lydia Ferguson.

### Music in the Churches

Pablo Casals, cellist, took part in the services at the Church of the Ascension,

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## CHRISTMAS MUSIC HONORED NATION'S RETURNED HEROES

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Fifth Avenue and Tenth Street. He played a sonata by Sammartini, "Ariosa," by Bach, and two other numbers.

At the Cathedral of St. John the Divine the musical service was semi-patriotic in character, culminating in congregational singing of "The Star Spangled Banner."

At St. Patrick's Cathedral midnight mass was celebrated precisely at 12 on Christmas Day. Other masses were celebrated at 6, 7, 8, 9, and 11 o'clock. At 11 o'clock pontifical mass was sung by the Right Rev. P. J. Hayes.

At the Christmas evening service at the First Presbyterian Church, Fifth Avenue and Twelfth Street, the Oratorio of the "Messiah" was sung by the full choir and soloists. At the morning service ancient carols were sung.

The Christmas musical service at the Church of the Divine Paternity, Central Park West and Seventy-sixth Street, began with a fifteen-minute recital of Christmas music by choir and organist at 10:45 o'clock.

"The Star in the East" was performed by Grace Church Choir and forty members of the string section of the Kriens Symphony Club, at Grace M. E. Church, 131 West 104th Street. The soloists were Mabel Empie, soprano; Meta Lurie, contralto; Harold Williamson, tenor; K. John Kernohan, baritone; Grace Niemann, harpist; Maude Thompson, organist; Barclay Moor, flutist; Dr. Robert Mantler, tympanist; under the direction of the composer, Christian Kriens.

Excerpts from Handel's "Messiah" were sung at a special musical service at the Broadway Tabernacle, Broadway and Fifty-sixth Street, under the direction of Walter C. Gale, organist and choirmaster.

Five choruses from Handel's "Messiah" were sung on Christmas morning at Middle Dutch Church, Second Avenue and Seventh Street.

In addition to the regular high mass at 11 o'clock Christmas morning mass was celebrated at midnight at the Church of Notre Dame, Pere Gaston Septier, pastor, Morningside Heights at 114th Street. At the early mass Marie Glover-Miller, former soprano soloist of the Church of the Sacred Heart, sang "Adeste Fideles" and "Et incarnatus est."

At the Central Presbyterian Church, Madison Avenue and Fifty-seventh Street, there was special Christmas music at both morning and afternoon services. The music was by a quartet of soloists, and a second and third quartet of special vocalists, with violin, cello, harp and organ accompaniment, under the direction of Harry M. Gilbert, organist and director. There were solos by Mme. Edna Fassett-Sterling, soprano; Mme. Florence Mulford Hunt, contralto; Andrea Sarto, baritone; De Los Becker, tenor; Mildred Dilling, harpist; Albert Taylor, cellist, and Max Rosen, violinist.

At the Manhattan Congregational Church, Broadway and Seventy-sixth Street, Berwald's anthem, "Shout the Glad Tidings," and Barnby's chorus, "Like Silver Lamps," were sung. The quartet was assisted by a chorus of twenty selected voices under the direction of Robert Adams, the organist.

Dorothy Sutherland, soprano; Lillian Funk, mezzo-soprano; Eleanor Harz, contralto; Vera Kitchener, pianist, and Mary Schultz, violinist, will give a musical at Central Branch Y. W. C. A., 610 Lexington Avenue, on Christmas afternoon.

The service on Christmas morning at Rutgers Presbyterian Church, Seventy-third Street and Broadway, included a chorus of fifteen voices, solo quartet of Kathleen Lawler, Julia Meade Starkey, William Bonner, and Willard Ward. Mr. Ward conducted the services. The organist was Laura Belle Hornberger and the violinist Ruby Gerard.

Christmas carols were sung at the Reformed Church of Harlem, Lenox Avenue and 123d Street.

A special musical program was arranged for Christmas morning by Mrs. Cater for St. Andrew's M. E. Church. The music at St. Matthew's P. E. Church, 26 West Eighty-fourth Street, was sung by a vested choir of thirty voices. The soloists were Lillian F. Ingham, Esterre Waterman, James Price, William Sanders, and the organist, Maurice C. Rumsey.

Up in Trinity Cemetery, Broadway, between 153d and 155th streets, Christmas eve was observed in a time-honored fashion. More than a thousand children of the Chapel of the Intercession at dusk sang carols at the grave of Clement C.

Moore, author of "The Night Before Christmas."

From the grave of Mr. Moore they went to the spot where Alfred Tennyson Dickens, son of the author of "A Christmas Carol," is buried. Here, too, they placed a wreath and then celebrated the "Feast of Lights" around three illuminated trees in the yard of the Chapel of the Intercession.

### Chorus of 1,000 Voices Heralded Christmas in Philadelphia

PHILADELPHIA, Dec. 25.—Heralding the dawn of Christmas, a singing army of more than one thousand voices carolled on a march for twenty-two blocks in the rain at midnight last night.

This was the Liberty Chorus, known as the choir of a thousand voices, under the leadership of Albert N. Hoxie, of the Philadelphia Navy Yard.

The singers were trained and untrained, young persons and old, soldiers, sailors and civilians, and it was said that the sound of their voices, when they sang the familiar Christmas hymns carried for three miles.

The chorus formed at Sixth Street and Lehigh Avenue, where a warm supper was served at eleven o'clock. They marched west on Lehigh Avenue to Broad Street, and north on Broad Street to the Eureka Theater, where a two hours sing was held. They serenaded the hospitals along the route. The speaker was Rev. Dr. William Barnes Lower, of Holy Trinity Presbyterian Church, Logan, who recently returned from Fort Myer, where he was director of religious work.

The marchers sang and whistled all along the route. Among the carols were "Come All Ye Faithful," "Hark, The Herald Angels Sing" and "Holy Night." A band from the Navy Yard accompanied the singers.

Those who marched and sang are persons who have gathered in the Liberty and community sings all through the war, and the director, Mr. Hoxie, leads more than five or six sings daily among soldiers and civilians in the work of the War Camp Community Service.

Elaborate plans for Christmas caroling on the streets in all sections of the city last evening between 7 and 8 o'clock were carried out despite the rain, suggested and arranged by the Philadelphia Council of National Defense. The prime object of the program in which thousands joined was to bring cheer to the homes of the fighting men who are still absent. Blue-star homes were serenaded and no gold star homes are said to have been passed by.

Leaders who have directed Liberty Sings during the months of war were in charge. Church choir singers of all denominations banded together; clubs' choral societies, schools and other sorts of organizations added to the successful program. More than one hundred separate sings took place in different parts of the city in the most unusual Christmas inaugural ever staged.

### Great Christmas Tree on Rhine Fortress for American Soldiers

A dispatch from Coblenz tells that singing was a feature of the Christmas Day with the American Army of Occupation in Germany. During the morning American bands paraded the streets of Coblenz, playing "Onward Christian Soldiers," "Rock of Ages" and other sacred airs. They also gave concerts in front of the churches where Americans worshipped.

From the summit of Ehrenbreitstein, now occupied by American soldiers, a great illuminated Christmas tree blazed forth into the Christmas night. The tree was visible for miles in all directions.

The principal religious services of the American troops were held in Coblenz, but in virtually every village they occupied and in every camp in the region the day was begun with the holding of services by the army chaplains. The men attended in great numbers.

### Boston Revives Old Custom of Christmas Caroling

BOSTON, Dec. 25.—The old custom of singing carols in the streets on Christmas eve has gradually been returning to favor in Boston in the last few years along with the other delightful custom of placing lighted candles in the windows. More attention was given to caroling this year than ever before, although a rainy Christmas Eve made it necessary to postpone the singing until the evening of Christmas day. A great many small groups of singers, organized by the War Camp Community Service, traversed as many streets as possible during the evening and made a special point of serenading each house which displayed a service flag in the window.

A large band of carolers formed an important part of the parade of the League

of Free Nations which marched through the streets of Beacon Hill up to the State House, where their "peace Christmas" celebration ended with singing and with addresses by the Mayor and other prominent citizens.

About one hundred carolers marched, the women wearing red, white and blue liberty caps and white togas. Most of them carried Japanese lanterns on long staves; others carried standards bearing inscriptions setting forth the purposes of the League.

When the procession reached the State House the singers grouped themselves on the steps, where, in the light of Japanese lanterns and colored fire, they sang carols under the leadership of John A. O'Shea, director of music in the Boston Public Schools. "Silent Night," "The First Noel," "Adeste Fideles," "The Battle Hymn of the Republic" and the "Star-Spangled Banner" were among the numbers. C. R.

### Buffalo's Christmas Music

BUFFALO, N. Y., Dec. 29.—This Christmas tide has marked a peculiarly beautiful manifestation of the Christmas spirit. The music in the churches was remarkably fine; most of the Catholic Churches celebrated Midnight Mass, and midnight services were held in Trinity Episcopal Church, where the organist and choir director, Seth Clark, provided an exceptionally excellent program. Holy Trinity Lutheran Church also had midnight services under the direction of William Bembow. The great Christmas tree provided by the city and placed in Lafayette Square shone with its clusters of colored lights, but a persistent downpour of rain made it necessary to postpone the musical part of the festivities until New Year's Eve, when, if conditions are propitious, the original festival plans will be carried out.

A Christmas fête for poor children, at which community singing was a feature, was held in Elmwood Music Hall the afternoon of Dec. 14. There was a big gathering of these little waifs and every child was made happy by gifts. A combined concert by the different church

choirs and the Community Chorus was given in Elmwood Music Hall, Friday evening. Christmas carols and excerpts from the "Messiah" made up the musical program, the soloist being Agnes Preston Storck, soprano. Dewitt Coutts Garretson presided at the organ. The invalid soldiers at Fort Porter also have been entertained musically as have their more fortunate comrades in arms.

The holiday festivities were brought to a fitting close by the great festival given by the city in the Broadway Auditorium on Dec. 28, where a giant Christmas tree bearing gifts for each child (for this was a children's festival); the singing of carols, and dancing to the accompaniment of the John Lund's Municipal Orchestra made an afternoon of riotous pleasure for the happy youngsters. F. L. H.

### Rain Changes Plans for Baltimore Christmas "Sing"

BALTIMORE, Md., Dec. 25.—The open air community celebration in which carol singing was the feature was marred by the downpour of rain on Christmas Eve and instead of the announced "sing" at Mt. Vernon Place and at the Court House Plaza, Dr. Woolsey of the War Camp Community Service and Frederick P. Huber, State Director of Music, Maryland Council of Defense, held an informal meeting in the main hall of the Peabody Conservatory of Music.

Despite the dampness, the open air carol singing on the portico of the First Unitarian Church by the members of the choir and the congregation under the leadership of Franz Bornschein, attracted many soldiers and sailors from the nearby Young Men's Christian Association and caused the passerby to halt in the downpour to listen to the beautiful of English carols that were sung.

The Bryn Mawr School League, the Girl Scout's League and groups of workers representing industrial organizations revived the old English custom of "waits" going through various sections of the city with their lighted torches and ringing voices that defied the weather conditions. F. C. B.

## PADEREWSKI MAY HEAD NEW POLAND

### Posen Report Says Pianist Is to Be Made President of the Republic

Paderewski has arrived in Posen and is soon to be proclaimed President of the new Republic of Poland, according to Associated Press dispatches from London on Dec. 29. The famous musician's arrival was the signal for a triumphal celebration, it is reported further in the dispatches, which are stated to have originated in Berlin. A *Lokal-Anzeiger* account says that the pianist had a fainting spell Friday.

He is declared by Mme. Paderewski, who is with him, to be the bearer of vital information from President Wilson to the Polish leaders.

W. O. Gorski, a stepson of the pianist, who resides in New York, states that he places no faith in the reports that Paderewski is to be made President of Poland.

"I am suspicious of any dispatches coming by way of Berlin," Mr. Gorski told reporters. "I do not believe Mr. Paderewski would accept the office, as he told me when he left the United States that he only wanted freedom for Poland and liberty for himself. I recently received a letter from my mother, in which she stated that she and Mr. Paderewski expected to go to California in the spring."

### Amato Winning Triumphs in Cuba

Word is received from Havana, Cuba, where Pasquale Amato is appearing with the Bracale Opera Company by special arrangement with the Metropolitan Opera Company, that the baritone is winning great successes. Mr. Amato made his debut in "Pagliacci" last week and was given an ovation. A few days later his second appearance in "The Barber of Seville" was so great a triumph that the prices have been raised by the impresario for Amato performances. His third appearance, in "La Gioconda," the day after Christmas, was another brilliant achievement for the baritone and he was recalled twelve times at the close of the opera.

As a result the Bracale Opera Company has asked Mr. Amato to remain for another month, i. e., until February.

## PAY FINE TRIBUTE TO CORTOT AND MESSAGER

### Concert, Reception and Supper Given by Musicians' Club in Honor of Departing Frenchmen

A concert, reception and supper in honor of two distinguished musicians leaving our shores was given by the Musicians' Club at the Ritz-Carlton Hotel last Sunday night. The two eminent French artists to be so honored were André Messager, conductor of the Paris Conservatoire Orchestra, and the pianist, Alfred Cortot. The presence of Henri Rabaud, conductor of the Boston Symphony, represented a further augmentation of the evening's foreign delegation. Unfortunately, however, Messager was unable to arrive from his Western tour in time for the occasion.

The event was introduced with a well selected program. After the New York Symphony Orchestra, under Walter Damrosch, had played the Overture, Allegretto and Andante from Mozart's ballet, "Les Petits Riens," Efreim Zimbalist gave an effective reading of two movements from Lalo's "Symphonie Espagnole." Followed three orchestra numbers, well interpreted by Mr. Damrosch and the orchestra—Barcarolle, "A Night in Lisbon," Saint-Saëns; Passed from "La Basoche," by Messager and Ravel's "The Empress of the Pagodas" from "Mother Goose." The evening's program was concluded with two vocal numbers, "Depuis le Jour" from Charpentier's "Louise" and "Comment Disaient-ils" of Liszt, sung with self assurance and considerable vocal ability by Hulda Lashanska.

The evening's speaker, the Hon. James M. Beck, in his telling speech of welcome, dwelt on the warm sympathy and friendship existing between the people of the two great sister republics and assured the foreign guests of an ever ready welcome in America and wished them Godspeed. He then emphasized the exaltedness of music among the arts. To the gratification of the majority of the audience, he likened music to a lofty mountain peak analogous to which might be expected to remain sublime, isolated from the vindictiveness and bitter strife and hatred between the nations. This rousing speech was succeeded by the customary introduction to the guests of honor of each of the four to five hundred persons present.

The proceeds of the evening were intended for the aid of needy French musicians overseas. O. P. J.



## Four of the Principals in the Metropolitan Opera Company's Brilliant Revival of Weber's "Oberon"



Rosa Ponselle as "Rezja"



Above: Paul Althouse as "Oberon." Below: Raymonde Delaunois as "Puck"

—Photos by White Studios  
Alice Gentle as "Fatima"

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pressiveness of the orchestral treatment, tones for the conventionalism of the "set numbers" and the occasional stilted recitative.

The storm picture, recalling a certain scene off the coast of Cornwall, was as vivid as theatrical mechanics can make it (except—must we say it?—for one disturbing whale of a wooden wave).

#### Cast of the "Oberon" Revival

Oberon	Paul Althouse
Puck	Raymonde Delaunois
Sir Huon	Giovanni Martinelli
Sherasmin	Albert Reiss
Rezja	Rosa Ponselle
Fatima	Alice Gentle
Haroun Al Raschid	Louis D'Angelo
Babek	Mario Laurenti
A Mermaid	Marie Sundelius
Almazor	Carl Schlegel
Charlemagne	Leon Rothier
Abdallah	Paolo Ananian
Titania (mute)	Lillian Ogden
Mesrou (character)	Cesare Del Grande

Rezja's stentorian aria, "Ocean, Thou Mighty Monster," finds its atmospheric setting in this act. The Wagnerian apostrophe to the sea, the appearance of the moon through the swiftly-flying storm clouds, the dance and chorus of the supernatural beings, are a few of the episodes of this act. The song of the Mermaid (Marie Sundelius) at the finale is typically Weberian, charmingly vague and poetic, minted from folk-song metal. We find throughout "Oberon" a wealth of novel rhythmic phraseology, as distinctive as his harmonic colorings and

melodic invention. This seems a late date to speak of Weber's gifts, so let us pass to practical details of the work which now honors his name.

#### The Interpreters

The knight who is to rescue his lady is naturally supposed to be of heroic cast. The bravura passages of *Huon* were not written for a lyric or dramatic tenor, consequently Martinelli did not always appear happy in his rôle, except when he traversed the sustained, flowing measures. Nor was his English understandable.

Rosa Ponselle found some of the material at her disposal suited to her fine-textured voice, but the "Ocean, Thou Mighty Monster" aria was not sounded to its depths. The sonority exacted by this strident aria is prodigious and, come to think of it, we have never yet heard it sung with proper volume and passion. Miss Ponselle used her voice to much better advantage in other portions of the opera, and again acted her part with becoming grace.

To *Puck*, the faithful servitor of *Oberon*, falls some of the sprightliest measures of the work. Why Raymonde Delaunois portrays *Puck* in blue hair is beyond our ken, but aside from this point Miss Delaunois distinguished herself for her daintiness and, let this be said loudly, distinctness of enunciation.

Paul Althouse made the most of the title rôle and, besides singing well, played fair with the President's English.

Sherasmin, *Huon's* shield-bearer, is a kind of modified *Papageno* in Weber's opera, wielding, instead of the flute, *Oberon's* equally efficacious horn, which paralyzes the *Calif's* ferocious slaves and bids them dance at his will. Albert Reiss portrays this buffo rôle in happy style, and Mr. Reiss also finds it possible to sing a clear, understandable English. *Fatima*, his partner in buffoonery, is interpreted by the reliable Alice Gentle. Their duo, "Let's Be

Merry," is not one of the best spots of the opera, but Miss Gentle and Mr. Reiss make it diverting.

The retention of the final scene, the bizarre throne room of *Emperor Charlemagne*, with the pompous "Aïda"-like march, seems altogether superfluous after the climax of the second scene. The part of *Charlemagne* falls to Rothier, who took considerable pains to deliver himself of the alien English words. We have already mentioned the solo entrusted to the *Mermaid*, sung so effectively by

Marie Sundelius. The remaining members of the cast, d'Angelo, Laurenti, Schlegel and Ananian, acquitted themselves with distinction.

The creative ingenuity of Joseph Urban has provided "Oberon" with the series of kaleidoscopic scenes and mechanical surprises on a two-planed stage, recalling the "Tales of Hoffman" setting, which rival in vividness the splendors of the "Coe d'Or" and "Marouf" produc-

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### The Story of Weber's "Oberon"

The opening scene of the opera occurs in Fairyland, where the fairies are dancing around the sleeping "Oberon," the elfin king. "Oberon" had quarreled with his fairy partner, "Titania," who vows never to be reconciled to her king until he shall find two lovers constant to each other through trial and temptation. The king's tricky spirit, "Puck," hears of the plight of "Sir Huon" of Bordeaux, a young knight, who has killed the son of Charlemagne, and who is for this condemned to travel to Bagdad and slay the person who sits at "Haroun's" left hand and claim "Haroun's" daughter, "Rezja," as his wife. "Oberon" determines to use "Sir Huon" and "Rezja" to bring about his reunion with "Titania."

"Puck" brings "Sir Huon" to the elfin king, who shows him a vision of "Haroun's" daughter "Rezja." "Huon" falls in love with her, and, on waking, "Oberon" promises him that he shall possess the maiden, giving him a magic horn, which will summon the elfin king at "Huon's" need. "Huon" is transported to Bagdad, and carries "Rezja" away, but a storm is raised by "Oberon," and they are shipwrecked on a desert island. "Rezja" is captured by pirates and sold to the Emir of Tunis, while "Huon," believed to be dead, is left on the beach.

"Huon," however, is transported by the fairies across the sea, and enters the harem in search of "Rezja," but is captured by the Emir and condemned to be burned alive with "Rezja." At this crisis "Oberon," hearing the fairy horn, appears with "Titania," saves the lovers and bears them to the Court of "Charlemagne," where "Huon" is pardoned and "Oberon" and "Titania," influenced by the constancy of "Huon" and "Rezja," are reunited.



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tions. Flesh and blood realism often intrudes; it will take time to understand the whimsy romanticism of the fairy opera. Until then we must be satisfied with the present rather matter-of-fact groupings of the ensemble of very real human beings huddled together on the tableaux-platform.

It goes without saying that Mr. Bodansky conducted with extraordinary care and affection. One of his interpolations was his own arrangement of Weber's piano piece, Momento Capriccioso, Op. 12—and echo of the Scherzo of Beethoven's "Eroica"—which was used as an interlude between the first and second scenes of the second act. An augmented string section would have been welcome, for at times Weber's score provides keen competition between this body and the brass. As it was, the brass frequently overcame the strings.

But the "Oberon" revival was a delightful event.

ALFRED HUMAN.

## Opinions of New York Dailies on the Revival of "Oberon"

(MORNING SUN—W. J. Henderson)

Although Mr. Bodanzky has conscientiously cut out much of the rubbish and pulled the scenic panorama together, the general result remains apparently as episodic as it was in the beginning. The opera is "a thing of shreds and patches, of wandering minstrel catches" and of no dramatic texture at all. There are only one or two moments of genuine dramatic music. The best numbers are those which have lived in the concert hall, while the rest of the work was silent; the overture and "Ocean, thou mighty monster." *Rezia's* second aria is another of Weber's inspirations in fluent and singable melody.

(TRIBUNE—H. E. Krehbiel)

It was not an opera we were listening to—cruel criticism will tell us that presently with less remorse than it ought to feel—we were living through a romantic and fantastic dream like that into which Shakespeare transported us with his magic wand. There were evidences yesterday that genuine admiration had been awakened by every element in the representation. The pictures called out spontaneous and hearty applause; so did the overture and many of the musical numbers. If "Oberon" is come to stay, it will be a good thing for our opera.

(WORLD—P. V. R. Key)

In the days to come, after a dozen years have passed, a deal of talk will be heard about the Metropolitan's revival of Carl Maria von Weber's "Oberon." In spite of the mechanical limitations of the Metropolitan's stage, which prevented the fullest possible use of the nine Urban scenes, the poor English diction of some of the principals and the vocal difficulties which Weber's sustained music presented to some of the leading artists, the standard of accomplishment was one worthy of the Metropolitan's traditions.

(AMERICAN—Max Smith)

A production that in all probability will go down in history as the most notable achievement, artistically, if not financially, of the

present season. . . . The fact cannot be blinked after all that the failure of "Oberon" to hold its own on the lyric stage, even in Germany, is not due solely to the technical difficulties which the fairy phantasmagoria presents (difficulties that have been materially reduced in Bodanzky's revised and condensed version), but also in large measure to the inherent artistic weakness of the work. Except for its spectacular splendors, indeed, it would hold out few allurements, even in the abridged version, for the average operagoer of to-day.

(HERALD—Reginald De Koven)

I do not feel that even the most blasé and uncultured operagoer could fail to be pleased and interested with the revival of "Oberon" as a pure stage spectacle. It is true that much of the music of "Oberon" is patently old-fashioned, stilted, and, truth to tell, oftentimes dreary and unconvincing. But I felt that in the revival of "Oberon" the musician and real musical amateur were assisting, so to speak, at the dawn and beginning of things operatic; that they were listening to new orchestral combinations, new and daring flights in operatic construction and formulas, which were the positive creation and novel inventions of one of the greatest original musical geniuses who ever wrote.

(EVENING POST—H. T. Finck)

A gala day it was; to many the most enjoyable Metropolitan performance of the season so far. For Weber's melodies are divinely beautiful. What Sir George Grove once wrote of Schubert's melodies—that they seemed like direct emanations from the great heavenly reservoir of music—applies also to the "Oberon" melodies, particularly the Merman song, which even Schubert never surpassed, and which brought tears to many eyes on Saturday. Melodies are often compared to pearls, but what pearls can so enchant and move as the musical treasures of the "Oberon" score? It is an opera which is not only beautiful and moving but tremendously important from a historic point of view; for "Oberon" is the source of all modern fairy music.

passably well clad seemed to enjoy the music as much as the most elegantly attired of the hearers.

The Tuesday evening concerts to be given from Jan. 14 to April 22 will present folk-music of many nationalities, and several of Friday's artists will be heard again. Admission will be free.

D. J. T.

Fitzhugh W. Haensel Recovering from Operation

Fitzhugh W. Haensel of the firm of Haensel & Jones, was operated upon at the New York Eye and Ear Hospital for mastoiditis the day before Christmas. The operation was successful and he is now convalescing rapidly.

Leopold Auer will give an evening of Beethoven Sonatas, assisted by Mme. Stein, in Aeolian Hall, Tuesday evening, Jan. 28.

## Middleton Sings Over Fifty Oratorio Roles from Memory

AMONG the unusual gifts possessed by Arthur Middleton, the distinguished American bass-baritone, is a memory of extraordinary power, for he sings more than fifty oratorio rôles without notes. Mr. Middleton has appeared more than 200 times in "The Messiah" and 150 times in "Elijah." Incidentally, all these appearances have been "made in America," as the artist has never been abroad. In his concert work in this country Mr. Middleton has made two transcontinental tours, traveling more than 100,000 miles. Twelve consecutive appearances with the Apollo Club of Chicago, two tours as soloist with the New York Symphony Orchestra, and three tours with the Minneapolis Symphony Orchestra are among Mr. Middleton's appearances.

It was while singing in Utica, N. Y.,

## PLANNING SEASON OF WAGNER OPERA

Heads of Irving Place Theater  
Project Revival in New York  
of German Works

Following a rumor, current for some time, that German opera was soon to be revived, Manager Schwartz of the Irving Place Theater, when questioned by telephone, admitted Monday evening that such a project was being planned.

The management of this venture, it is expected, will be in the hands of the heads of the Irving Place Theater, which has been the center of German drama in this country. In the roster of the proposed opera company it is reported

that there will be found many of the names of the German artists who were formerly in the Metropolitan ranks, including Mme. Galski, Mme. Ober, Johannes Sembach, Hermann Weil and Carl Braun. The music dramas Wagner will have the place of honor in the repertoire, and among those to be performed will be "Lohengrin," "Meistersinger," "Tannhäuser," "Walküre," "Siegfried," "Götterdämmerung" and others. There will also be a place for some of the lighter German operas on the list.

It was reported that the operas were to be staged in the Lexington Theater, but that the performances will follow a season there of the Chicago Opera Association and will come about next March. It was said that until the peace terms were signed the plan would not be undertaken.

Ganz Recital Will Aid "Société Mutuelle des Professeurs du Conservatoire"

Rudolph Ganz, pianist, finding it impossible to keep his engagement to give a concert in Paris for the benefit of "Société Mutuelle des Professeurs du Conservatoire de Paris," as he had planned to do last September, has decided to give the entire receipts from his recital to be given at Aeolian Hall, Thursday afternoon, Jan. 23, to this society. This will be Mr. Ganz's only recital in New York this season.

Western Tour by San Carlo Company

PORTLAND, ORE., Dec. 7.—Announcement is made of a Western tour by the San Carlo Grand Opera Company, under the management of the Ellis White Musical Bureau. The postponement of the La Scala tour because of the influenza has caused this new development in the operatic plans. The territory covered will be from Chicago westward and will include two weeks' stay in the city. The opening under the Ellis White management will be in Vancouver on Jan. 27, and the cities to be visited are Vancouver, Seattle, Portland, Sacramento, San Francisco (two weeks), Los Angeles (two weeks), Ogden, Reno, Denver, Des Moines, Omaha and Chicago.



## There Is Still Patriotic Work for Singers, Says Grace Kerns

Young American Soprano, Recently Returned from More Than Six Months' Service with the American Fighters, Tells of Music's Service in Hospital—Some Incidents of Her Overseas Work—Songs That She Gave Showed Wide Range of Taste Among the Ranks of American Fighting Men—Interest Displayed by French People in the Concerts Given

By MAY STANLEY



On the Left Is a Snapshot of Miss Kerns, Taken in a Village Near the Front Lines in France. Center, Grace Kerns, American Soprano. Right, on the Alsace-Lorraine Front, Two Kilos from the German Lines. Gas Masks Were Necessary Here. Miss Kerns Is Shown on the Right and Miss Seiler on the Left of the American Officer.

Twilight—particularly the 'Baby's Prayer.' I think the whole American Expeditionary Force loved that song, because it was requested wherever we sang."

From the aircraft division Miss Kerns and Miss Seiler went to the 26th Division, composed of New England men from Camp Devens, Ayer, Mass., who were at Gondrecourt, holding a section of the line in the Toul sector.

"You cannot imagine how eager they were to hear some music," Miss Kerns tells. "There were times when we gave five concerts a day, and in those concerts I would sing as many as twenty-five songs. One of those unforgettable concerts was for five thousand men of the 26th, who had just come back from the front line trenches. They were covered with mud and dirt and were unbelievably weary, but they crowded around and literally filled the little natural amphitheater where we appeared. I learned afterward that nearly all of those men fell in a later engagement, so you can realize how thankful I am that we were given the opportunity of bringing some happiness into their lives before they 'went west.'"

"We gave our concerts everywhere, sometimes in the 'Y' huts, but mostly on platforms erected in the open air, with the men grouped around or sitting in the branches of surrounding trees. We always tried to wear pretty, light-colored dresses, the men appreciated it so much, but there were times when it seemed that I never would get warm again; we became literally chilled to the bone through appearing in our thin frocks in that damp, raw air. On one occasion, it was an especially damp, cold day, we were told that there was an evening concert and asked if it, too, would be out of doors. On being assured that it would be we decided in desperation to wear our blue serge dresses, and when we got to the designated place found that, after all, the concert was to be indoors. One of the men came up afterward and told us how disappointed they were that we had worn dark clothes, 'because we do love to see the pretty light dresses, they look like home,' he said."

"Another reason for wearing light gowns was because we were never sure of having lights for the evening concerts, and one became undiscernable in the dark. Often Miss Seiler played her harp with a couple of officers holding flash lights on the strings so that she could see them, all the rest of the place being in total darkness."

### The Songs She Gave

"What songs did I sing? Everything, it seems to me. I had a group of Irish love songs that the men were very fond of. 'The Low Backed Car' was a great favorite, so were 'Laddie,' 'I Know Where I'm Goin',' 'Comin' Through the Rye,' 'The Little Damsel,' 'Sunshine of Your Smile,' 'Somewhere a Voice Is Calling,' 'Memories,' 'Gray Days,' the 'Rose of Picardy,' 'Indiana,' and 'Rose of My Heart.' Harry Burleigh's 'Deep River' was a great favorite everywhere, and I used it and several of his Spirituals on most of the programs I gave. Whenever we got among the Southern boys there were sure to be requests for 'Suwannee River' and 'Carry Me Back to Ol' Virginny' and all of them used to love the mother songs, especially 'Mother Machree.' I wonder what it is going to be

like, building formal programs again, I mean for audiences here? One has a strange feeling of unreality on coming back, it seems so odd to see people leading their quiet, well-ordered lives after all the upheaval and desolation we have witnessed."

"One of the gratifying things to me was to see the keen interest that the French people manifested in our concerts. The poor folks who were back trying to erect some sort of pitiful shelter out of the wastage of their homes would crowd about whenever we gave a program and drink in the music eagerly. Even the appalling wreckage of everything they held dear had not crushed in them, rather I think it had intensified, their love for music—they too finding in

it the inspiration that it gave our own men."

"I can assure you that the singing instruction which the men had in camp on this side was not wasted. You should have heard them joining in with me in singing 'The Long, Long Trail,' 'Keep the Home Fires Burning' and, of course, their own regimental and division songs, of which there were many."

Miss Kerns is immersed just now in plans for her coming concert tour, which will take her to many cities of the East and Middle West. And there is a royal welcome waiting for her among the people who know the self sacrifice and devotion that went into those months of service which Miss Kerns has given to their men "over there."

## BRASLAU DISPLAYS RIPENED ARTISTRY

Sophie Braslau, Contralto. Recital, Carnegie Hall, Afternoon, Dec. 29. Accompanist, Kurt Schindler. The Program:

"The Maiden's Lament," "Loved and Lost," "Good Night," "Gypsy Song" (seventh song of the cycle), Dvorak; "The Lord Is Risen," "As Fair Is She as the Noon-Day Light," "The Floods of Spring," Rachmaninoff; "V'Shomru" (a Sabbath Evening Chant—in Hebrew), Binder; "La Brise," Saint-Saëns; "Larmes," Fauré; "Arabian Song," Godard; "Noël des Enfants," Debussy; "Madrigale," "La Girometta," "Rispetto," "Non ho parole," Gabriele Sibella (accompanied by the composer); "Under a Blazing Star," H. T. Burleigh; "Bes' ob All," A. Walter Kramer; "Tell Me Not of a Lovely Lass," "Rest," Cecil Forsyth; "Sleep, My Darling," Mana-Zucca; "The Minstrel of Romance," Marion Bauer.

The Metropolitan's gifted contralto has become so popular during the last few years that a New York concert season without her recital would really be incomplete. If we are not mistaken, this was her fourth recital in New York, and it was a notable one, one that will win her new admirers and make those who have valued her singing from the start think even more highly of her.

The progress which Miss Braslau has made from year to year is phenomenal; she is capable of applying herself to her art. From a singer of talent she has risen to a singer of distinction, a singer who is not only an accomplished vocalist, but also a true artist. It was this that was impressed on her audience on Sunday afternoon, when she sang her recital program. Versatility of style is not a thing possessed by contraltos as a class; but Miss Braslau has it, and she won our approval in things as widely divergent as the Godard "Arabian Song" and the powerful Rachmaninoff "Christ Is Risen." This song she sang with

majesty and warmth that were gripping, one of the biggest pieces of declamatory singing that we have heard in some time.

The program was interesting, varied in styles as well as in delivery. Miss Braslau's mezzo voice, as displayed in the final stanza of the Godard song, charmed the audience, and in several other songs she showed that her vocal technique is to-day completely at her command. Dvorak's lovely "Good Night" was the best liked of the four by this composer that she presented, and in it she searched out the emotional content and enriched it with the velvety legato of her voice. These Dvorak songs she sang in Bohemian, the Russian songs in Russian. The Hebrew song by Binder proved a dignified, musically composition and was warmly received. Four's none too often sung "Larmes" was the musically important song of the French group. In it Miss Braslau rose to heights, giving it an intensely eloquent interpretation, full of pathos and emotion. She did all that could be done with Debussy's *pièce d'occasion*, "Noël des Enfants"; even the magical composer of "Pelléas" could not write his best music for an event.

There was a novelty in the singer's devoting a whole group to the songs of Maestro Sibella. The composer appeared in them as accompanist, and had a round of applause before and after the songs. The audience liked "La Girometta" so well that it had to be repeated and applauded the others heartily, too. We found the "Madrigale" and "Non ho parole" the more interesting of the four. Needless to add, Miss Braslau sang them superbly.

In the American-English group H. T. Burleigh's beautiful "Under a Blazing Star" with the best of the five, Cecil Forsyth's warmly felt "Rest" running a close second. The latter's "Tell Me Not of a Lovely Lass," a charming bit, was also redemanded, as was Miss Zucca's "Sleep, My Darling," a fetching little song. The audience, which filled Carnegie Hall, demanded extras at the close, among them "Eili, Eili," which Miss Braslau sings with electrifying effect, and another song of the ballad variety.

Kurt Schindler's accompaniments were in his best manner. A. W. K.

### Rogers Concert Party Entertains Upton Men on New Year's Eve

The Rogers Concert Party, consisting of Mr. and Mrs. Francis Rogers and Bruno Huhn, gave concerts in both the Y. M. C. A. and the K. of C. huts at Camp Upton on New Year's Eve.

### Singing for the Aviators

"My first concert was an unforgettable affair," Miss Kerns recounts. "I was fortunate in not being held back in the O. S. area, but was very near the fighting front most of the time. Our first program was given for the men of the 27th Aircraft Pursuit Squadron, then in command of Major Raoul Lufbery, the famous fighting 'ace' whose death was one of the great losses of the war. It was an open air concert, as the greater part of them were, and I cannot tell you how eagerly the men welcomed us. We had a tentative program arranged that we usually gave and then supplemented it with all the songs the men asked for. I assure you that those requests were varied. They ranged all the way from the 'Madama Butterfly' aria and Tosti's 'Good-bye' to 'Just a Baby's Prayer at



## The Metropolitan Week of Opera

### A Second Hearing of the Trinity

Puccini's trio of new operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," were heard for the second time on Monday night. Another hearing confirms the impression that the operas are adroitly constructed but lacking in inspired vitality. Claudia Muzio, Crimi, Montesanto and the other principals won individual attention in "Il Tabarro," but the music itself seemed to arouse no particular attention. "Suor Angelica" went with greater smoothness than at the premiere and her impassioned playing made us regret that we ever had to record anything to the contrary. Miss Farrar's acting and singing touched us on this evening. May there be many such performances! The refinement of the music of "Suor Angelica" becomes more obvious on second hearing, yet the manless miracle opera seems in need of a sagacious blue-pencil wielder. "Gianni Schicchi" again proved the favorite of the evening, although it is not to be denied that several scores of persons walked out during the performance probably because they could not comprehend humor in the presence of the sheeted dead. Those who understood the text, and it requires no effort to understand the pure Italian enunciation of these artists, found the work thoroughly enjoyable. De Luca was better than ever in the title rôle, and the other singers shared in the liberal applause. Moranzoni conducted.

A. H.

### McCormack as "Pinkerton"

The opera, "Madama Butterfly"; the stars, Farrar and McCormack. What wonder that the Metropolitan had all seats taken and a host of standees for its Thursday evening attraction?

Miss Farrar, according to general opinion, was in much better voice than at most of her previous appearances of this season. This is not, however, to say

that her high notes were not in several instances positively disagreeable or that she got any more applause than usual; her impersonation of *Cio-Cio-San* never fails to provoke a clapping sufficient to split kid gloves beyond repair. Of course she seems not much more Japanese in the rôle than any American woman who should don a kimono, nor conspicuously more human than Japanese; but romantic she is, pathetic she is, and Puccini-ish also to the nth power. She provides thus an excellent *raison d'être* for the *Pinkerton* of that modern troubadour, McCormack.

For his first appearance of the season, the idolized tenor was in excellent voice and imbued his part with personality as well as unflinching vocal beauty. He, too, won many rousing salvos of applause.

Moranzoni conducted, and others in the cast were Fornia, Egner, Chalmers (whose *Sharpless* is becoming a Metropolitan classic), D'Angelo and Bada.

D. J. T.

### Caruso Hurt in "Samson and Dalila"

One of the largest audiences of the season at the Metropolitan on Dec. 27 not only heard Caruso give one of the finest interpretations of the rôle of *Samson*, but also saw the tenor meet with a painful though not serious accident. At the end of the second act, in his struggle with the Philistines, the tenor missed a step and fell, severely cutting his leg and straining his muscles. Dr. Marafioti, the physician of the Opera House, immediately dressed and bandaged the injured leg, and Caruso was able to finish the performance.

Despite the accident, this was one of the best performances of "Samson and Dalila" given this season. Mr. Caruso was seconded by Mme. Louise Homer, who made a splendid *Dalila*; excellent support was given by Couzinou.

from P. P. Claxton, United States Commissioner of Education.

J. Norris Hering, music editor of the *Baltimore Star*, communicated with Commissioner Claxton as to the official standing of the version and the reply from that Government official is as follows:

"The version of the 'Star-Spangled Banner' referred to in your letter of Nov. 20 was prepared at my request by a committee consisting of Will Earhart, Walter J. Damrosch, Arnold T. Gantvoort, O. G. T. Sonneck and John Philip Sousa, but no official action concerning the version has been taken by the Bureau of Education nor, so far as I know, by any branch of the United States Government.

"At its meeting in St. Paul, in 1914, the National Education Association

passed a resolution requesting the Secretary of the Interior to have the Bureau of Education provide a standard version of the various songs and hymns that have come to be national or semi-national. In May, 1917, in obedience to the spirit of this request, I appointed the committee referred to above and asked them to take up first the 'Star-Spangled Banner.' The version referred to was submitted on Nov. 1, 1917. The purpose of the resolution was that there might be one version of each hymn agreed on, so that wherever these hymns might be used the same version would be used and persons coming from all parts of the country could join in their use without embarrassment and equally.

"It was not my purpose to ask for Federal legislation approving or adopting any of these versions, but I believed, however, that any such version approved by the Bureau of Education would after a while be generally accepted. At present the version of the 'Star-Spangled Banner' referred to has no status, as the bureau has never passed on it finally and there is nothing official about its use. The copy referred to, printed by G. Schirmer, with the legend: 'With permission of the U. S. Commissioner of Education, this version is printed for private use prior to publication by the U. S. Bureau of Education,' was printed with my permission before it was possible to give careful consideration to the version which had been submitted, but when it was supposed that it would be approved and printed by the Bureau of Education. The bureau is in no way responsible for any later publication by Schirmer or any other publisher. This version cannot, I suppose, be copyrighted, as it was prepared for the Bureau of Education, which is an agent of the Government. The version might, therefore, I suppose, be used by any publisher, just as it might have been used if it had been published by the Bureau of Education.

"Because of certain objections made to this version it has not been published by the bureau and probably will not be published in just this form. If later it should be possible to so amend the version as to meet what seemed to be legitimate objections, it may be published and, of course, may then be had from the Public Printer at the cost of printing.

"I have understood from the committee that after working on the matter for some time it was decided to leave the harmonization to Walter Damrosch. The committee agreed to accept what he submitted. Later, he did submit the harmonization which has been published by Schirmer and it was accepted by the committee. Because Mr. Damrosch had done all the work he was given the usual credit for it. The committee submitted the version in combined vocal and piano score and did not submit separate additional arrangements for orchestra, band, etc.

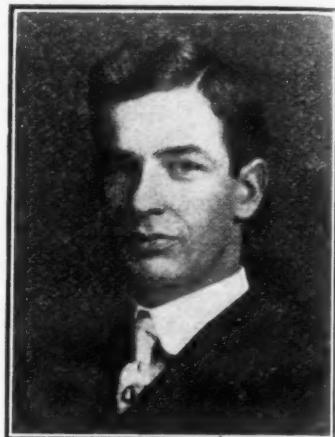
"The reports as to the reception of the version vary. Many good musicians have given it high praise. I have been

told that where it was used under proper direction it had been received well. There have, however, been many criticisms. For this reason the matter is being held for future consideration."

## BLANCHE DA COSTA AND W. C. WHITNEY WED IN NEW YORK



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Mrs. Warren C. Whitney, Formerly  
Blanche Da Costa, the Soprano; Below  
Warren C. Whitney of Norwalk, Ohio

Blanche Da Costa, gifted American soprano, who appeared this fall with the Society of American Singers in their Park Theater performances, was married in New York on Christmas Day to Warren Calvin Whitney of the A. B. Chase Piano Company, Norwalk, Ohio. The couple are now on their honeymoon and after Jan. 15 will reside in New York.

In November last Mr. Whitney was appointed District Director with the Commission on Training Camp Activities, a civil service branch of the United States Government. His district comprises more than twenty camps which are being maintained for use in the demobilization of the army.

## CHRISTMAS WEDDING AT HARRIET WARE'S HOME

Daisy Allen and Dr. Maxim Maximoff  
Are Married at Home of the  
Former's Teacher

That Harriet Ware, the noted composer, is quite as successful in "assisting Cupid" as she is in the creation of music which thousands have already had the pleasure of hearing, was demonstrated by the recent wedding of Daisy Allen, one of her gifted pupils of last season's classes at her unique summer school at the old farmhouse in Terrell Road, Plainfield, N. J., to Dr. Maxim Maximoff, U. S. A.

"I introduced the happy pair last summer at one of our musicales," declared Miss Ware, "and it was love at first sight. They insisted that the wedding be held amid the scenes of their first meeting, so how could I refuse? I threw open the old farmhouse and the wedding took place there Christmas Eve. There were over 250 guests present, among whom were many musical notables."

"I have been responsible for several happy marriages," continued Miss Ware. "I must possess Aladdin's lamp or some magical wand, as invariably introductions of my friends to one another has kept wedding bells ringing almost continuously."

M. B. S.

BUFFALO, N. Y., Dec. 28.—A mistake was made in a recent issue by your Buffalo correspondent in the spelling of the name of the violinist, Pierre Sechairi, through the misunderstanding of a telephone message. M. Sechairi is a well-known teacher of the violin in Paris and was one of Berthe Letet's teachers.

F. H. H.

## NEW VERSION OF HYMN NOT APPROVED

Claxton Says Revisor of "Star-Spangled Banner" Is Not Officially Adopted

BALTIMORE, MD., Jan. 1.—Although many orchestras have been playing the proposed new version of "The Star-Spangled Banner," as submitted to the United States Bureau of Education by a committee headed by Will Earhart, it is probable that this version will not be published in its present form by the bureau. This information comes direct

## Schirmer Songs of Special Merit

Songs Sung by



Matja Niessen-Stone

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by Sidney Homer	net .60
FERRY ME ACROSS THE WATER	
by Sidney Homer	net .50
THE BIRD OF THE WILDERNESS	
by Edward Horsman	net .60
EILI, EILI	
by Kurt Schindler	net .60

3 E. 43<sup>RD</sup> ST. G. SCHIRMER NEW YORK





Dear MUSICAL AMERICA:

The reported death of Frau Cosima Wagner, widow of Richard Wagner, at Bayreuth, Germany, at the advanced age of 76 years, though since then the report has been contradicted, naturally brought out in the various daily papers all the scandal concerning the Liszt-Bulow-Wagner families. And a beautiful entanglement it was.

Much is made of the liaison the immortal Wagner formed with the daughter of his greatest friend, Liszt, and the wife of his friend and disciple, Hans von Bülow, whom he later married and who became Frau Cosima.

Then the papers tell you that before this Wagner had a liaison with a young French girl, Jessie Lausson, whom he met in Dresden in '48 and whom he later abandoned in order to marry his first wife, Wilhelmina Planer, a young actress, with whom, as the story goes, he lived on terms of intimacy before marriage, after which he neglected her first for Frau Wesendock and then for Cosima von Bülow, until his first wife divorced him. This was in the '60's, when two children had already been born to Wagner by Von Bülow's wife.

And the story goes on to tell how Wagner's daughter Isolde was born in 1864 and was married to Johann Beidler. Eva was born in '68 and became the wife of the renegade Englishman, Houston Stewart Chamberlain. Siegfried, the only son, a composer of some merit, who visited this country, was born outside of wedlock in 1867. Cosima, as you know, herself was the natural daughter of Liszt by the Comtesse d'Agout, daughter of a French Napoleonic officer, the Comte de Flavigny, and wife of another distinguished Frenchman, from whom she eloped with Liszt. The mother of Comtesse d'Agout was Marie Bethmann-Hollweg, a rich heiress of Frankfurt-on-Maine, grandaunt of the former Chancellor of the late German Empire.

One of the results of this beautiful mixup was a family feud in which Frau Cosima Wagner and Siegfried Wagner went before the German courts, suing to prevent Siegfried's sister, or half-sister, Frau Isolde Biedler, whose husband was the conductor of the Royal Opera at Munich, from appending "née Wagner" to her name. Their case turned on the question whether Isolde's father had been Wagner or Mme. Wagner's first husband, the pianist Hans von Bülow. Frau Wagner was ready to swear that this one of her daughters was Bülow's child, but the judges wanted independent evidence and the trial was postponed.

These who insist that professional people generally, and even the most distinguished artists, are by their very manner of living immoral, have used these various sex entanglements as an argument that art and morality do not go together, certainly music and morality do not go together, though I believe that a certain distinguished Rev. Mr. Haweis once wrote a book on "music and morals." Then there are others who have taken up the lives of many of the distinguished composers and musicians, also painters, sculptors and others, to prove that "insanity and genius" go together; in fact, a very able work with that title was published some time ago.

I think that we shall find that there is another cause for these apparent sex abnormalities among the distinguished ones which takes them out of that which is vulgar, sensual and banal. The com-

poser, the painter, the sculptor, by the very nature of his work, is everlastingly in search of an ideal. He feels the need of inspiration and he will follow it *coute qui coute* wherever he finds it, at the risk of reputation, even of life itself. To him the moral code of the Philistines means little or nothing. *Les convenances* are not considered. He seeks his soul mate, and while he personally may go down in infamy, if you like, he leaves to posterity the product of his genius to ennobel and beautify life.

That Frau Cosima was an inspiration to Wagner is unquestioned. After his death she did much towards making the world acquainted with his genius.

Von Bülow, who figured in this triangular tragedy, if you like to call it so, I knew. I always regarded him as one of the finest men I ever met. He was not merely a great pianist, but a wonderful conductor, a linguist, a man of the highest culture, with a keen wit and a fine sense of humor.

I remember him in New York, many years ago, where he made a great success. It was not long after the Franco-Prussian War. He had angered the local Germans deeply by an interview in the New York Sun in which he inveighed against their personal habits, declared them to be gross, said that they drank altogether too much beer, that their voices were raucous, and that their singing, especially of their folk songs, at their entertainments in their various club houses, was enough to drive a man who had any musical knowledge, insane. The Germans were so exercised over the matter that they held formal meetings and denounced him. I believe one such meeting was held at the Liederkrantz. They came back at him. The press at the time was filled with incriminations. This resulted in Von Bülow's signing his letters at that time, and for a long time after, instead of Von Bülow, "De Bülow," as if he was a Frenchman, which he knew would exasperate his antagonists and critics more than anything else possibly could, for as I said, the incident took place right after the Franco-Prussian War, when there was naturally great bitterness between the French and the Germans.

I had a letter of his protesting against a certain criticism which I had written in regard to his performance of the Emperor Concerto of Beethoven, in which he signed himself "Yours in disgust, Hans de Bülow."

Well, time will efface the scandal. The old bickerings will be forgotten. The name of Wagner now ranks with the immortals and his works will always be regarded as among the finest treasures that humanity possesses.

\* \* \*

The production of "Oberon," after nearly half a century of oblivion in this country, reflects the highest credit upon Impresario Gatti. If anything could add to the laurels he has won, it is this presentation of Carl Maria von Weber's swan song, for he composed it shortly before his death. Thus has German opera, after all, gotten back to the Metropolitan, though in Anglican guise.

The opera in its original form does not lend itself easily to production. Perhaps that is one of the reasons why it has been kept in the dark so long: The arrangement by Arthur Bodansky, who conducted with unusual ability and sympathy, gives us what is virtually a series of more or less disconnected incidents, so that unless one knew something about the plot or had a libretto in one's hand, it was very difficult to follow the story.

By the bye, Bodansky took a piano piece of Weber's, orchestrated it and made it into an intermezzo in the second act, to the great delight of the audience.

The opera was presumed to be presented in English, though the enunciation of most of the singers was so poor as to suggest the naturalness of the question asked by one auditor as he left the house:

"Pray, what language were they singing in?"

This shows one of the difficulties in the way of giving all operas in the English language. It is not so much a question of will as of ability. Just so long as we must rely for much of our opera upon foreign artists, Italian, French, Russian, Spanish and others, who come to our country, just so long will it be exceedingly difficult to get clear diction. Even Miss Ponselle, an American, who had the leading rôle of *Rezia*, was rarely sufficiently clear to enable one to know what language she was singing in. The same may be said of Martinelli, who was a fine and valorous *Sir Huon*.

The audience gave frequent signs of approval, though it is not easy to judge from the attitude of a matinee audience at the Metropolitan what appeal an opera has made. The reason of this is that at these matinee performances a large number of dear old ladies, many of them

white-haired, come from Jersey, the suburbs of New York and from Long Island. They are not inclined to be demonstrative, and while they no doubt enjoy a performance exceedingly are not given to express their satisfaction as vigorously as the audiences that come to the night performances. The result was that much of the applause to which the artists responded at the close of the various scenes at the Oberon production was not only started but kept up by the claque, which was in obnoxious evidence.

The scenic productions were made by Joseph Urban. They are most artistic, beautiful. Nothing more appealing has been seen on the stage of the Metropolitan in a long time, except perhaps in the production of "Orfeo" sometime ago.

One of the innovations made by Ordynsky, that master of stage direction, was the establishment of a raised platform, about one-third back, on which all the action took place. This I do not think is in favor of the singers to begin with. It certainly contracts the action. The ballet, which performed in the front third, between the orchestra and the platform, was evidently very restricted in its movements. In fact, the ballet went for little.

In the next place, this virtual contraction of the space of the stage takes away the illusion of distance. This was especially noticeable in the crowding of the stage in the last scene, which represents the Court of Charlemagne.

Paul Althouse as *Oberon* deserves credit for a performance which had merit but which was somewhat marred by his use of a *tremolo*, which I trust he may overcome.

Raymonde Delaunoy is always charming. Naturally, her *Puck* pleased everybody. In the opening she seemed a little uncertain in some of her singing, but she undoubtedly made a hit with the audience.

Martinelli was, as I said a valorous, handsome *Sir Huon*. He sang much of his music in good tone, and is evidently improving in his action, which is becoming more free, more appropriate to the rôle he assumes.

Rosa Ponselle, who took, as I said, the rôle of *Rezia*, deserves commendation for an intelligent, graceful performance, which, however, did not obtain the favor with the audience that was expected. Her singing of "Ocean Thou Mighty Monster" scarcely met the requirements, especially with those who can remember some of the great artists of the past who have sung it in concert. I can go back and remember it being sung in London years ago by that great artist, Teresa Tietjens, who came to this country over a third of a century ago, though she was then no longer in her prime.

I liked Miss Ponselle's singing of the cavatina "Mourn Thou Poor Heart" best. Here she showed her powers, which are undoubted, to great advantage.

Alice Gentle as *Fatima* also won deserved recognition, though her tendency to try too hard to please militates against the full success of her efforts.

Albert Reiss in the buffo part of *Sherazmin*, though he had little to do and little singing, deserved and won hearty recognition. In the first place, one could understand every word he said and sang. In this respect he shone above all the rest. In the next place, in his comedy work he demonstrates what a thorough artist he is by never exaggerating and never getting out of the picture. In this his example might worthily be followed by some other members of the company, particularly by Thomas Chalmers, who is doing notably good work at the Metropolitan, but who, for instance, in the rôle of the eccentric monk in "La Forza del Destino" exaggerated to such an extent as to destroy the illusion of the scene, and at times to verge almost on farce.

If Mr. Chalmers were to reply: "But this is a buffo part, which admits of exaggeration," I would instance the case not only of Mr. Reiss, but of the late Pini Corsi, a most invaluable member of the company in former years, who managed to get a great deal of humor out of his rôles and win applause and yet never exaggerated to such an extent as to destroy the illusion.

To artistically present a buffo rôle in a serious opera is not an easy matter. It takes an artist like Reiss to do it successfully.

One of the gems of the opera is the mermaid's song. This was sung by Miss Sundelius. I think all those who were present will agree with me when I say that it was the most enjoyable bit of beautiful singing that was done throughout the entire performance. Miss Sundelius seems to have the power to sing with a grace, beauty and purity of tone which is all the more enjoyable because it is always true to pitch. Then, too, she phrases correctly, which most of them do not. In addition to this, her diction

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 153



Fernando Carpi, Young Lyric Italian Tenor—Enjoys Unique Distinction of Having Sung with Both the Metropolitan and Chicago Opera Companies Within One Year

is always clear-cut. As to her histrionic ability, we have not yet had much opportunity to judge, but if she possesses any she should be worthy of much more important rôles than those which have so far been allotted to her.

The well-known overture was played by Bodanzky in such a manner as to call out vociferous applause from the whole house. And yet, somehow or other, it seemed to me as if, with all due deference to this distinguished maestro, his *tempi* in the opening dragged somewhat.

My mind goes back many, many years ago, to a great auditorium in Paris. It was in the time of Napoleon III, when the gay city was in the very height of its ephemeral glory, when good Americans by the thousands went there especially to visit the Jardin Mabille, where high kicking was indulged in, which high kicking has more or less influenced all ballet performances ever since.

In that great auditorium that I speak of there came, for days, to meet and struggle in an international band contest, all the great military bands of all the nations of Europe, the band of the White Cuirassiers from Russia, the band of the Guards from Paris, the splendid Guards band from London, a celebrated band from Germany, another from Bavaria, an Italian band. The one piece they all had to play, besides others which were not obligatory, was the overture to "Oberon." As they had been practising that overture for a long time, and as each band had been reinforced by a number of soloists of distinction, you can imagine the effect.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

Under Bodanzky's conducting I missed many of the nuances that were brought forth at that time. There were more light and shade, more contrast, and considerably more life than I found in Mr. Bodanzky's conducting of the overture.

And I am all the more reminded of the old time because it was my fate to be allotted, for sleeping purposes, as the hotels were overcrowded, to a large barrack, where a number of the Russian and other instrumentalists were quartered. I recall distinctly how one of the Russian band, a gigantic, bearded trombonist, was so exercised to do his duty that he used to practice in the middle of the night, which aroused all the others from their slumbers and so enraged them that they used to throw their boots at him.

Little did we think, in those days, of the débacle that would come which would deprive Napoleon of his throne, and little did we think, later, that a greater war than that of '70 would come to plunge the world into a cataclysm of frightfulness.

\* \* \*

There is a rumor afloat to the effect that James Gibbons Huneker, who has been the accredited musical representative on the New York Times recently, and has in that position added to his already distinguished reputation, may probably retire soon and that Richard Aldrich, the former critic, who left to do war work in Washington, may resume his old position on that paper.

It is said that Mr. Huneker feels the burden of daily paper work seriously, and in view of Mr. Aldrich being now released from his former occupation, considers it somewhat a duty to leave the place open for him again.

Well, if the story be true, we shall all miss Huneker, though at the same time it is but Mr. Aldrich's due to say that when he comes back we shall receive him again with full appreciation of his public spirit in undertaking the work he has done in Washington, and also with full appreciation of his long, conscientious career as a leading music critic on the Times.

\* \* \*

In a recent review of the opera situation at the Metropolitan Mr. Reginald De Koven, of the New York Herald, expresses his conviction that in the repertoire the proportion in favor of the Italian composers strikes him as unduly large, especially as the Metropolitan has endeavored of late years to be cosmopolitan, "including in that cosmopolitanism," to use his own words, "with perhaps not the best grace or real interest in the word, several operas by American composers."

Personally, with regard to the attitude of the Metropolitan to American composers, I do not think Mr. De Koven has what is called "any kick coming," for certainly the production of his and Mr. Mackaye's work, "The Canterbury Pilgrims," was given as finely and as effectively as any opera that the Metropolitan has produced under Mr. Gatti's direction.

However, the point that I particularly desire to take up in Mr. De Koven's article is where he refers to a noted publishing house in Milan.

"When I see," wrote Mr. De Koven, "that the Metropolitan management is obliged to pay royalties on old Italian operas that have been free of royalties for years, in order to obtain and hold other operas, like those of Puccini and other modern composers, the public can understand what an octopus-like grip a certain Italian publishing firm holds, and means to hold, on operatic matters in this country. Surely a word to the wise and discriminating American operatic public is sufficient."

The New York representatives, the Maxwells, of the distinguished house of Ricordi in Milan, to which Mr. De Koven refers, absolutely deny his statement and say that there is not a scintilla of evidence to support it.

It has long been known, of course, that the house of Ricordi, and also the other distinguished Italian concern, the house of Sonzogno, have had the Italian situation absolutely in their control, which included almost dictatorial powers with regard to what singers should be engaged. This power they acquire through having the exclusive right to the publication and production of the works of the most distinguished composers, including Verdi, Puccini, Mascagni, Leoncavallo and others.

The implication made by Mr. De Koven is virtually to the effect that Manager Gatti, with the knowledge, of course, of Mr. Kahn and the Board of Directors of the Metropolitan, has been virtually

paying tribute to the house of Ricordi on the old operas, now free, in order to secure the rights to the Puccini operas. Either this is true or it is not. Either Mr. De Koven should back his charge with evidence or publicly withdraw it. I understand that Gatti's attitude is that the matter is beneath his dignity to notice!

\* \* \*

The other evening I attended a most delightful performance at the Sam S. Shubert Theater of Maeterlinck's "Betrothal," which is in a measure a sequel to the "Bluebird." I was particularly taken not only by the representation itself, which is of the most charming and artistic character and appeals greatly to all people of poetic tendencies, but I made up my mind to say a word with regard to the excellence and fine character of the incidental music, composed by Eric Delamarter, at one time music critic on one of the Chicago daily papers, and now conducting the Chicago Symphony Orchestra since the resignation of Stock, which you may remember was caused by a protest against him on the ground that he was not an American citizen.

One of the features of this unique performance is the dancing of six young ladies. This dancing belongs to what might be called the classic natural school of abandon, inaugurated so successfully by Isadora Duncan, to whom we should be ever grateful that she did something which broke away from the stilted, old style of the operatic ballet and also the stilted old style of the ballet in the musical comedies, which always "got my goat," to use the vernacular. I often wonder how many people are sick and tired of the ballets in the musical comedies, where a number of charming young girls, displaying as much of "the altogether" as decency and the law permit, nod their heads first one way, and then the other, then move across the stage in a kind of convict lock-step, looking as if they were so many chicken livers on a skewer.

If you want to see some delightful dancing, added to some unusually fine music, go to the Shubert Theater, and I have no doubt but that the Misses Boots Wooster, Winifred Lenihan, Gladys George, May Collins, June Walker and Flora Sheffield will delight you as they did me.

When I speak of the stilted dancing at the opera, let me always exclude from any criticism the wonderful and original dancing of Rosina Galli, Bonfiglio, Queenie Smith, and one or two of their leading assistants.

\* \* \*

Irvin S. Cobb, a very remarkable newspaper correspondent, whose letters from the front on the war have won him a national reputation, has recently written a book of experiences with our American armies entitled "The Glory of the Coming," which coming had almost been despaired of, at one time, by the French and the English.

In one of the opening chapters he describes his voyage across, which had a tragic ending because he was on the transport which saw the sinking of the *Tuscania* with a lot of our boys on board, though with comparatively small loss of life. He tells how when the ship was going down the boys sang. And what do you suppose they sang? Why they sang: "Where do we go from here, boys, where do we go from here?"

Similar stories have been told before with regard to this song, and always with the idea that it illustrated a kind of cynical indifference on the part of these American lads who went over to fight for civilization.

I am glad to see Mr. Cobb take the view he does, which coincides absolutely with my own. The singing of this particular song, under the circumstances, always seemed to me to express the yawn of triumphant democracy, triumphing over death, dying for a great cause, a great ideal, expressing contempt of its enemies and their cowardly manner of fighting, and expressing also their absolute faith, allied with a keen sense of humor to their belief in immortality.

\* \* \*

Very few people realize how this war has upset old customs and traditions, besides knocking autocracy into a cocked hat and sending the "All Highest" and the fox-faced Clown Prince to rusticate in Holland.

One of the things rooted in observance, which like the laws of the Medes and Persians, which altereth not, as you know, was the requirement to be rigidly followed, to appear in court dress at Buckingham Palace, London, if you were invited by the King or Queen to a function. Now among the essentials of this court dress were black silk knee breeches, white vest, a kind of evening dress coat, and a sword. I believe it also included a black cocked hat. If you were not so dressed, however emi-

nent you might be, you could not pass the equerries or the soldiers at the gates.

Can you imagine my astonishment when I read that in honor of President Wilson all the invitations had been amended so that the words "black silk knee breeches" had been crossed out and the word "trousers" put in their place.

This is not a concession to public opinion. This is a revolution greater even than the Bolsheviki might have effected had they invaded the Palace.

And they do say that in honor of President Wilson when he appears, they will not only play "The Star-Spangled Banner," but "Yankee Doodle." Evidently they do not know, or have forgotten, that this song was originally sung by the British and Hessian soldiers in our Revolutionary War, in derision of the starving and ill-clad Continental troops of General Washington's army.

Let me not forget that those who wore these knee breeches and did not possess, given them by nature, calves sufficient to make their "understanding," as it has been called, look graceful, were permitted to pad out, though it has happened that the padding slipped, so that on one occasion an American Ambassador appeared with his calves in front and his knees behind, says

Your  
MEPHISTO.NEED FUNDS FOR THE  
MUSICIANS OF FRANCE

Society, Which Has Sent \$30,000 to Them in Last Eleven Months, Forms Fourteen Branches

The Society of the American Friends of Musicians in France announces that it has sent \$30,000 to France in the last eleven months; that during this time fourteen branches have been formed in different cities all over the United States to work in the same cause and under the same name. These branches send their contributions from time to time through the parent organization in New York, which in turn sends to Paris through Blair Fairchild, its Paris representative. Branches have been formed in the following cities:

Boston (Walter R. Spalding, chairman), Chicago (Clyde M. Carr, chairman), Philadelphia (Mrs. Harold Yarnell, chairman),

San Francisco (Mrs. J. D. Casserly, chairman), Cleveland (Mrs. Felix Hughes, chairman), Buffalo (Mrs. Mai Davis Smith, chairman), Los Angeles, Cal. (Clifford Lott, chairman), New Orleans, La. (Corinne Mayer, chairman), Santa Barbara, Cal. (William H. Bliss, chairman), Providence, R. I. (Mrs. Avis Bliven Charbonnel, chairman), New Haven, Conn. (Horatio Parker, chairman), St. Paul, Minn. (Schubert Club, Mrs. Warren S. Briggs, chairman), Cincinnati (Mrs. Maurice Joseph, chairman).

It is the hope of the president, Walter Damrosch; the chairman, Mrs. George M. Tuttle, and the Executive Committee that the year 1919 will result in even larger contributions to this greatly needed work. The need in France is greater than ever since peace has come.

The conditions in the cities of the north evacuated by the Germans pass all description; the actual physical privations are unimaginable. These must be met. Also the young mobilized musicians now gradually being released from military service are exhausted from four years of war. Many of them shell shocked; all of them wearied physically and mentally. They have need of a period of rest—of a time to gather themselves together to find new positions and to practise again their instruments, or to find—if not a musical career again—something to provide bread and butter for their families. In addition to this, many musicians have lost the use of their fingers in this war and must remake their existence. There are all sorts of conditions to be met, and the next year is an important one in the history of the society's work.

The chairman announces contributions from the following branches during November and December:

Boston, \$900; St. Paul, \$65; Santa Barbara, \$637; Chicago, \$500; also a contribution from the Musicians' Foundation of \$500.

## Miss Heyward Sings Songs by Roland Farley

Lillian Heyward, soprano, gave a recital of the songs by Roland Farley at Miss Swift's studio on Dec. 12. Mr. Farley's songs, all of which were received with much applause, were to words of Wilde, Field, Stevenson, Shelley and several by Mr. Farley himself. A cycle, "A Chaplet of Roses," was also on the program. Mr. Farley, who was at the piano, gave numbers by Bach, Chopin and Debussy.

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## Houston Citizens and Camp Logan Men Join in Song Demonstration



A Glimpse of the Great Crowd That Gathered for Houston's "Victory Sing"

HOUSTON, TEX., Dec. 19.—Houston's "Victory Sing," which took place on Tuesday night of this week, was a wonderful outpouring of patriotic enthusiasm. One thousand trained chorus singers were massed on the second story gallery of the Rice Hotel, with H. T. Huffman wielding an electric light-tipped baton, directing them and the immense concourse of people that packed the streets below.

At least 15,000 voices joined lustily in singing the national hymns of America and the Allies.

With the opening song, "America," our own flag was raised amid the wildest demonstrations, and almost as strongly was the raising of the Union Jack acclaimed, when the big chorus sang

"God Save the King." The French tricolor went up for the "Marseillaise," which was sung in French by Di Pasquale, who is known as the "Caruso of Camp Logan." The entire chorus of trained voices came out strong in the refrain of the French hymn.

Led by Victor Alessandro, the Italian Choral Club sang "Trieste," followed by the Italian national hymn, when the

standard of Italy was raised, creating quite a demonstration. The Belgian national air was played by the military bands and sung by the Italian Club. Military bands from Camp Logan contributed largely to the effect, and the voices of specially-trained quartets and "pep squads" of soldiers were prominent in every number. Popular songs in which the whole crowd warmly joined were

"Over There," "The Long, Long Trail," "Keep the Home Fires Burning" and "Good Morning, Mr. Zipp."

Mrs. Katherine Allen Lively, of the Houston Post staff, started the "Victory Sing" movement here and her suggestions met with the heartiest co-operation from all clubs and individuals of prominence in the community.

W. H.

### OPERA TRAINING FOR PUPILS

New Orleans Opera Association Offers Educational Opportunities

NEW ORLEANS, LA., Dec. 27.—The New Orleans Opera Association entertained at a *soirée musicale* recently. The next public concert will be given for the benefit of a local orphanage Dec. 30. Dr. William Scheppegrell, the president,

calls attention to the purposes of the organization. It is a clearing-house for music teachers, and all teachers whose pupils may be interested in taking part in opera are invited to send them. The association seeks first to develop local talent, then to co-ordinate it for public appearance, and lastly to cultivate a high-class musical atmosphere. All public performances are given for charity. A *soirée musicale* takes place monthly.

The musical numbers which were included on the program of the Elks' memorial service were notably beautiful. The soloists were Suzanne Lehmann, Mrs. Albert G. Thomas and Robert Gottschalk. They sang behind a screen of white flowers and foliage. Prof. Maxime Soum directed the choir.

The first of the Tarrant series of concerts presented John McCormack as the attraction. There was a good-sized audience and the usual McCormack enthusiasm.

The Polyhymnia Circle opened its season with a sterling program. Genevieve Pitot played superbly Chopin's Etude, Op. 25, No. 7, and Scherzo in B Flat Minor. Mrs. Theresa Cannon-Buckley is the accomplished director of the Polyhymnia Circle and Mary V. Moloney the accompanist.

H. P. S.

Elsie Baker, the New York contralto, has added to her repertoire "I Did Not Know," by Frederick W. Vanderpool and is also singing his "Design" and "Every Little Nail."

### KANSAS MUSIC CONTEST

Many Composers Will Enter as Preliminary to Club's Biennial

TOPEKA, KAN., Dec. 27.—Kansas musicians are preparing to enter the State musical contest to be held in February, preparatory to the third biennial national contest of young professional musicians. The State contest will be held in Kansas City, Kan., the last of February, in conjunction with the first State convention of the Federated Music Clubs of Kansas. Mrs. William Logan of Kansas City, Kan., is president of the Kansas contest committee.

The winners of the State contests will be heard later in the district contest, which includes the winners from Montana, Wyoming, North Dakota, South Dakota, Colorado, Nebraska, New Mexico and Kansas. All district winners will appear before the eleventh biennial convention of the National Federation of Musical Clubs to be held in June, 1919, at Peterboro, N. H., to compete for national honors. The three winners will be presented with \$150 in cash.

R. Y.

John Orr Stewart, Jr., of the Pennsylvania State Normal School at Indiana, Pa., is teaching Vanderpool's "Values" and has also added this song to his own concert repertoire. He has already sung in his concerts Mr. Vanderpool's "I Did Not Know."

## SARA SOKOLSKY-FREID

### PIANO and ORGAN RECITAL

Aeolian Hall, Friday Evening, January 17

#### PROGRAM

PIANO:—  
1.—Sonata, Op. 111  
2.—Two Impromptus  
3.—Nocturne, Op. 48, No. 1  
4.—Prelude, Op. 28, No. 24  
5.—Le Vent (Etude Pathétique)

Beethoven  
Schubert  
Chopin  
Chopin  
Alkan

6.—Aux Etoiles  
7.—The Lanterns  
(Dedicated to Sara Sokolsky-Freid)  
8.—An Arabian Night, Op. 3, No. 7

Richard P. Hammond  
Richard P. Hammond  
Richard P. Hammond

(First Performance)

#### ORGAN:—

1.—Prelude and Fugue in D major

Bach

2.—Toccata bar L'Elevazione

Girolamo Frescobaldi

Gavotta, Padre Giambattista

Martin

3.—Evacuation à La Chapelle Sixtine

Liszt

Toccata

Widor

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# LEVITZKI

## RECOGNIZED AS "GENIUS"

Evening Mail, Monday, Dec. 23, 1918

### MISCHA LEVITZKI

Do composers who go to recitals where their compositions are being played hear them with mixed emotions? We must ask one of them some time. Yesterday afternoon Mana Zucca heard Mischa Levitzki play her "Poeme Heroique" and Sigismund Stojowski heard his Waltz in D major, and their smiles must have been gratified ones. Anyhow, the audience applauded toward their boxes until each of them rose and bowed with becoming embarrassment. And if Bach, Beethoven, Schubert, Schumann and Chop'n could have listened to Mr. Levitzki's playing, Aeolian Hall's salmon walls would have trembled with pleasure.

Mischa Levitzki, about whose crystal touch and superb intelligence almost all the fulsome things have already been said, is a young pianist who makes Bach sound like one of the moderns. Probably it is because Bach's music is for all time and because it is so universal that the hopeful modern youth in Levitzki's fingers works some subtle transformation, without becoming disrespectful.

He played the Schumann Symphonique Etudes with the lightness of feathers in his scintillating staccato; there was the fire of an opal and the coolness of a pearl. His Chopin rippled and surged and in the C minor nocturne, Mr. Levitzki brought out all the half-tragic, moody tenderness. The two etudes in D flat and G flat were played with such streaming brilliance that he had to repeat each of them immediately.

There was a graceful tribute to his old teacher, Dohnanyi, in his playing of his "Music of the Spheres," although the composition reminded us a bit of the wind that blows between the worlds, and "La Campanella," from which Paganini and Liszt should have reaped a harvest of royalties, made one of the two little boys who sat behind us say, "Aw, I'll never be able to play as fast as that!"

The New York Times, Dec. 23, 1918

### Mischa Levitzki Plays

Though it was "the Russian pianist," Mischa Levitzki, whose growing fame filled Aeolian Hall yesterday afternoon, the quiet youth, not yet one and twenty, owes to America and to New York, where he spent his childhood under fostering care, perhaps more than to his European forebears. He is an artist, with the head of an old man, the heart of a woman, the quick humor of a boy, more the poet than the Slav. In Beethoven's Andante Favori in F major, which he played by request, and in Schumann's Symphonie Studies, he exhibited again ripe powers of musicianship, rare qualities of repose.

Levitzki drew more hearers—and all paid admissions—on a rainy day than some foreign artists often command here, and his acknowledgment of public interest was as modest as was his avoidance of flamboyant display at the keyboard.

The Sun, Monday, Dec. 23, 1918

### LEVITZKI AT BEST IN BACH RHAPSODY

Despite Reticent Manner His  
Performance of Work Is  
Full Blooded

### DISPLAYS AN ADVANCE

Also Delights Audience With  
Schumann's Exacting Sym-  
phonic Studies

Mischa Levitzki, the youthful pianist who unexpectedly disclosed a new talent October 16, 1916, was heard yesterday afternoon in Aeolian Hall in a program of piano solos. The list was one of variety and little close relationship. It was a purely miscellaneous program well suited to the pleasure of a Sunday afternoon audience.

#### Seeks Secluded Charms

Mr. Levitzki is not a pianist of the grand type. He is a seeker after the more secluded charms of beauty, a singer of tender songs, a lover of the finer and sweeter speech of the piano. His reading of the "Chromatic Fantasia and Fugue" was, therefore, the more to be admired because it soared above the player's customary level of breadth.

It was a singularly clean and clear piece of polyphonic playing, with exquisitely distributed accent and with a perfect balance of voices. But more than that, it was full blooded, virile, and romantic in the best sense of that loosely used word. At his last previous recital Mr. Levitzki had seemed to recede somewhat from his own mark, but in this one composition yesterday he placed it a bit further ahead.

In one other number the pianist gave exacting hearers great delight. This was Schumann's "Symphonie Studies." Most pianists are timid about playing the creations of the greater Schumann, and no wonder. The set of variations under the above title and the throbbing fantasia in C major are not meat for artistic children. They require that very special independence of finger and skill in interlocking passages, essentially parts of Schumann's own piano language, and they call for emotional warmth not given to every master of the needed technical facility.

#### Contrast with Paderewski

Mr. Levitzki, be it remembered, is not a player of massive tone. He is continent in tonal range and his playing must always be measured with this in mind. In the studies he did not burst into those reverberating thunders with which Paderewski transformed the finale into a veritable cataclysm of sound, but within his dynamic range he sang his way through all the variations with keen appreciation, with ravishing beauty of color and with the clarity and musical equipoise which are such noteworthy features of his art. It was a beautiful and poetic performance.

The Evening Sun, Monday, Dec. 23, 1918

Mischa Levitzki is still a very young musician; but in these days of musical striplings paramount it seems unfair that this one should not have his full measure. For the stature of his talent is large and looming, and his prowess in things pianistic is not to be dwarfed by that of the many youths whose violins have reaped whole whirlwinds of adulation.

For Levitzki plays already with a maturity which marches beyond any boundaries of age. His touch is a man's touch, even when a poet's, and the agreements he achieves between deep feeling and graceful restraint are those of not



Photo by Mishkin

only a sincere and thoughtful but also a deservedly conspicuous artist. The more to be grateful for, that he received at least the foundations of his musical education in New York. Likewise, that New Yorkers filled Aeolian Hall quite to its capacity to hear him.

The program he played began with Bach and went, by request, to a short Beethoven. Then Schubert's F minor Impromptu, opus 142. His playing so far had been of truly famous quality; it was only when he came to the Etudes Symphoniques of Schumann that any one

—and probably few at that—could find his clean precision blurred by an over-zealous spiritedness.

His Chopin group glowed with a sentiment often exquisite, often noble. With the conventional aching for a fireworks finish, he made his final number the Paganini-Liszt "Campanella," to which, too, he brought more than a brilliancy of technique.

There should be more hearings for young Levitzki in New York; hearings in larger places, too. He merits them—and so does the city.

Helen L. Levy, Associate Manager

Mr. Levitzki uses the  
Exclusive Aeolian Hall,  
Daniel Mayer, Aeolian Hall,



# LEVITZKI

## OF THE FIRST WATER"

Evening Journal, Dec. 23, 1918

### LEVITZKI

In fine, this pianist, at his concert yesterday afternoon in Aeolian Hall, created a conviction concerning his individual consciousness of what he was playing, belief in the verity of thought he had put into it, but never any sense of personal exploitation at the expense of either the letter or the spirit of the music.

Seldom is the chromatic fantasia and fugue of Bach made so absorbing as Mr. Levitzki made it. It should, of course, always be just that, in one fashion or another; the pianist is not bound to any rigid scheme of interpretation. Of such is dryasdust Bach composed; the very name of Bach, indeed, so all too often immediately transmutes the pianist into the pedagogue or the pedagogue's pupil. Mr. Levitzki is far beyond the reluctant ends of leading strings. The academic purists may object to his consistent plan as to the fantasia—its significance of pauses, its clarity illuminated with a rich effect of color, variety of light and shade that was a veritable chiaroscuro in nuance. And the fugue was crystalline.

Bach thus proved a triumphant effort for the young man. There was relaxation for brain and fingers in the subsequent andante in F by Beethoven, known as the "favori," one of the things that Beethoven was fond of labelling "easy and agreeable." It is true that its difficulties are not great, but its agreeableness is of the smilingly winning sort when played with such lightness and grace as Mr. Levitzki played it.

The Sun, Sunday, Nov. 10, 1918

### DAMROSCH ALSO PLAYS

#### Evening Concert Presents Mischa Levitzki as Soloist in Saint-Saens Number.

Mischa Levitzki was the soloist. He played the Saint-Saens concerto not like a young man barely past the threshold of his career, but like a master in the zenith of his powers. His fingers were steel or velvet as he wished. His touch ranged from icy staccato to mellow legato, and the streaming passages flowed like champagne. But above all he adjusted his resources to the presentation of a musical reading of the composition. Brilliance in the polished swiftness and the sweeping splashes of color characterized his playing, but delicacy, ravishing finesse and exquisite feeling also were manifested. It was a very excellent performance.

New York Herald, Nov. 10, 1918

One of the sensations of the musical season was created at Carnegie Hall last night by Mischa Levitzki, pianist, who played with the New York Symphony Society's orchestra. He galvanized into new life that somewhat faded and jejune work, Saint-Saens' piano concerto in G minor.

His dynamic energy and sense of rhythm proved irresistible, and it may be said that he carried audience, orchestra and conductor along with him in his tempestuous attack of the final movement. He received an ovation rarely accorded

an artist, and the orchestra applauded the young player almost as energetically as did the audience.

New York Tribune

The real treat of the evening was the playing of Mischa Levitzki in the G minor piano concerto of Saint-Saens. Mr. Levitzki has all the energy of a young tornado, but of a tornado under control. He can sing, or whisper, or storm with equal readiness and effectiveness. His technical command is masterly and he has that rarest of youthful virtues, when youth is joined to great talent—a just taste.

New York Evening Mail, Nov. 11, 1918

The absolute crystal purity of his technique, the sharp, clean touch of his right hand especially fills his audience with that thrill of pleasure which no sensuous, warmly exotic playing can ever arouse. He has fire, too, but it does not burn through the cool fingers to destroy their certainty.

The Brooklyn Daily Eagle, Monday, Dec. 23, 1918

Then a leap of a generation brought Mischa Levitzki in Aeolian Hall yesterday afternoon. In technical skill, at least, Levitzki is the greatest of the young pianists. Such fingers as his are the fleetest and most nimble of recital halls. One drinks sensuous delight from the simple glory of tonal color and dynamic variety that is his above all his conferees.

Yet, yesterday, other and greater gifts were vouchsafed the audience that filled the smaller hall. Bach's Chromatic Fantasy and Fugue began his program. What the Leipzig Cantor conceived in this tremendous musical prophecy—for its scope passed beyond any limitations of Eighteenth Century instruments—Levitzki revealed to the full. Had he played nothing else yesterday, he would have written himself down a master-pianist. But in addition came a clear and profound unfolding of the far-flung chords and heroic variations of Schumann's Etudes Symphoniques; poetized and etherealized readings of Chopin's studies in D-flat and G-flat, of the A-flat Mazurka, of the Nocturne in C minor; a brilliant exposition of Schubert's F minor Impromptu. Levitzki grows with repeated hearings; yet, today, only one pianist stands higher. What Heifetz is among the younger violinists Levitzki is among pianists.

New York Tribune, Monday, Dec. 23, 1918

#### Levitzki and Yvette Guilbert Are Features of Two Recitals

Mischa Levitzki, who has made the greatest stir among the young pianists who have recently made their debuts in New York, gave a recital yesterday afternoon at Aeolian Hall. He opened his program with the Bach Chromatic Fantasy and Fugue, in which both the assurance of his technique and his refined sense of line were at once evident. In Schumann's Etudes Symphoniques his intellectual grasp and feeling for dynamic values were likewise apparent, but it was in the Chopin group, the C minor nocturne, the A flat mazurka and the D flat etude that the warmth both of his tone

and his interpretative feeling were most manifest.

Mr. Levitzki emphasizes the poetic side of Chopin, and without losing its tenderness and essential melancholy, never descends to the lachrymose readings so beloved by the average recitalist. Always with him there was masculinity of outline, always fire, whether latent or expressed.

He was greeted by a large and enthusiastic audience.

New York American, Monday, Dec. 23, 1918

### Mischa Levitzki in Piano Recital at Aeolian Hall

By MAX SMITH

Mischa Levitzki seemed to be in peculiarly sedate mood at his recital yesterday afternoon in Aeolian Hall. He has often shown more verve than he did on this occasion, though he habitually avoids and properly so, all splash and splurge. What artist of sensitive feelings, however, would have been inclined to exult in his strength under weather conditions so depressing?

Had it not been for the unperturbed serenity, not to say lassitude, of much of his playing, one would be inclined to speak of the young pianist's performance with unreserved enthusiasm. His technique in itself inspires admiration. So exquisitely are the muscles of fingers, hands, wrists and arms adjusted to their task that the mechanical effort is entirely concealed. His cantilena is ravishing. The song-touch has weight and firmness, in piano as well as in forte. It is not a mere digital contact with the ivory surfaces of the keys. The pressure of living flesh seems to be applied directly to the responsive strings. There is extraordinary suppleness and delicacy in his rapid passages, too. They have the soft flexibility of silk.

Archie Bell in The Cleveland News, Nov. 30, 1918

#### Mischa Levitzki's Recital Proves One of Season's Real Musical Events

It was one of the genuine artistic treats of the season, one of those real events in a year's music that you remember, when spring has come again and the concert-giving business has gone the way of all flesh.

Levitzki is a genius of the first water, and to carry out the aquatic comparison, his splash in the great pianistic puddle makes circles of the dimensions of those that used to be caused by Paderewski and Hofmann.

Levitzki's playing isn't fireworks, although it glitters with color and never becomes monotonous; it's a sane pianistic exhibition, a model for many of the virtuosi who made their debuts before this youngster was born.

The Sun, Pittsburg, Pa., Nov. 22, 1918

#### Young Russian Pianist Wins Pronounced Success in Chopin Program

He proved himself an admirable Chopin player. He is endowed with a rare gift

of poetic feeling, balanced by a fine artistic intelligence that preserved him from the too frequent sentimentalization of the composer, as well as from any marked error in the other direction. His playing was marked by virility, lyrical quality and intellectual restraint. His technical mastery was extraordinary, and from that standpoint alone his work should rank high. His tone is warm and round, his touch soft, yet firm. He phrased with finished taste.

The Milwaukee Sentinel, Tuesday, Nov. 19

### LEVITZKI'S ART PROVES DELIGHT

#### Second of Chicago Symphony Concerts Opens at Pabst

#### HIS WORK IS SUPERB

#### Saint-Saens Number Proves Excellent Vehicle to Exploit His Genius

By Catherine Pannill Mead

The second of the series of concerts by the Chicago Symphony Orchestra took place Monday night at the Pabst theater, with the brilliant young pianist, Mischa Levitzki as soloist. We have been treated to two concerts in four days by two geniuses, Heifetz being the other one, whose combined years would seem insufficient to produce the degree of virtuosity which they have achieved.

#### Has Dynamic Power

Levitzki possesses naturally all of the resources necessary for his work, and without which he would not be a virtuoso, but in addition, his own peculiar and special equipment consists in a pianissimo as delicate as the dust on the wing of a butterfly, and a dynamic power in his fortissimo which is tremendous. In between those two extremes runs every variation of pianist skill. For him the terms right and left hand are synonymous, there being absolutely no indication of difference in delicacy of execution. The tender dreaminess of the first movement was in startling contrast to the bold bravado of the second, and to the breadth of the prelude. It was a splendid performance.

Following it he gave the Sixth Rhapsody of Liszt, and having no orchestra to consider, played with marvelous imagination and with a freedom fine to hear. He unquestionably has the world before him.

Toronto Daily Star, Dec. 13, 1918

#### LEVITZKI A GREAT ARTIST

#### Pianist Gave a Wonderful Recital

Levitzki is a poet of the piano. He is not a fiery-looking young chap, but he puts plenty of fire and emotion into his playing. He works up to some tremendous climaxes, but one feels that he is never carried away by these emotional revels—he is always the master of the tone and volume of his instrument. He has an almost uncanny skill at bringing out musical contrasts, and in some of his numbers last night this was strikingly shown.

Toronto Mail-Empire, Dec. 13, 1918

There is no pianist today more magnificently equipped to be a recital artist. There is poetry in his playing; there is excitement; there is color, and always there is the controlling intelligence of a sincere artist.

Huneker in N. Y. Times, Dec. 11, 1918

"He has them all lashed to the mast."



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## LOS ANGELES DISCUSSES MEMORIAL TO ITS HEROES

Opinion Divided on Question of Erecting Memorial Auditorium—Many Clubs Elect Officers

LOS ANGELES, CAL., Dec. 21.—There is much discussion as to the form of a memorial to the Los Angeles County soldiers who fell in the war. The *Times* and the *Pacific Coast Musician* assert that it should be a memorial building, which should have ample halls for concerts and municipal gatherings, wherein would be erected tablets giving the names of our heroes who sacrificed their lives. Such an auditorium is badly needed, for the only available and good concert hall is threatened by "the movies." Still there are other persons of local prominence who insist on a monumental shaft in a county fair park three miles from the center of the city. It remains to be seen which will prevail.

Various musical bodies are electing officers for the ensuing year. Among them are the local Music Teachers' Association and the Musicians' Club. The former elected the following officers:

President, Mrs. Norton Jamison; vice-president, Walter F. Skeele; recording secretary, Charles C. Draa; corresponding secretary, Bertha Wilbur; treasurer, Jay Plowe; committee chairmen: Membership, Arthur Perry; program and publicity, C. Adelaide Trowbridge; finance, H. D. Mustard; auditor, Charles E. Pemberton; hospitality, Norman Shaw.

The Musicians' Club also has honored Walter F. Skeele, who has been made its president; the vice-president elected is Percy Shaul Hallett; secretary, Fred A. Bacon, and treasurer, George A. Mortimer.

The opening local concert of the season was that last night by the Lyric Club, under the baton of J. B. Poulin. The club was in good form and had the assistance of the Zoellner Quartet, which played several numbers, among them being a Debussy Quartet, a Grainger number and two Goossens numbers. This was the first appearance of the quartet in public since the return of Joseph Zoellner, Jr., from Fort MacDowell. The program offered two local works—"Peace," by Gertrude Ross, and "The Women at Home," by Mrs. Hennion Robinson. The incidental soloists were Mrs. A. R. Jaquith and Mrs. Paula Dorman, members of the club. The concert was an unusually interesting one. The Zoellner Quartet gives several concerts in this vicinity and then leaves for Canada and the East on Jan. 3, where about seventy-five dates are booked.

Thomas Taylor Drill, formerly of Los Angeles, has returned to this city and is back at his former post of conductor of the choir of Trinity M. E. Church.

Charles Wakefield Cadman's good luck has again asserted itself in his quick delivery from an attack of influenza.

W. F. G.

### H. Denton Bastow Greeted in Program of American Works

At the meeting of the Rainy Day Club at the Hotel Astor, New York, on Dec. 4, H. Denton Bastow, tenor, was heard in an all-American program. With Frederick W. Vanderpool, as accompanist, he sang this composer's "I Did Not Know," "Values" and "Regret," and Arthur A. Penn's "They Shall Not Pass!" "Mine Honor and My Love" and "Smilin' Through." He was received with hearty approval, and added as encores Lieut. B. C. Hilliam's "Freedom for All Forever" and Caro Roma's new "Ring Out, Sweet Bells of Peace."

## Edith Kingman Gives First Soirée-Musicale



Some of the Guests at the Soirée-Musicale of Edith Kingman, New York Soprano

Photo by Hughes & Estabrook

THE first in a series of soirée-musicales scheduled for the winter season was given by Edith Kingman, New York soprano, on Dec. 22 at her studio home in West Fifty-ninth Street. Many musicians of prominence gathered, some of whom, with charming musical numbers, contributed to the enjoyment of the afternoon and evening.

Despite the inclement weather, sev-

eral hundred were in attendance. Among the guests seen in the accompanying picture and others who were present were William S. Brady, Olive Taylor, Mr. and Mrs. R. E. Johnston, Margaret Weber, Mr. and Mrs. Kent, Col. W. Taylor, U. S. A., Henry I. Myers, Gustav Ferrari, Lulu Breid, Marcella Craft, Marguerite Ringo, Baroness Hageman, Alice Siever, Mr. and Mrs. Frank

Peters of Boston, M. B. Swaab, Countess Dumas, Amica Dillon, Mr. and Mrs. E. Biarelot, Vernon d'Arnelle, Philip Gordon, Mr. and Mrs. Schaefer, Mr. and Mrs. Kerwin, Hallet Gilberté, Mme. Candos, M. Condort, M. Allyn, Mrs. Frank Hogan of Bridgeport, C. Miller and Arthur Stedman of Boston, Leila Chevalier, Dr. J. Louis, Harry Louis, Stephen Brown and many others.

### MONTREAL'S DECEMBER MUSIC

Many Concert-Givers Provide Musical Fare of Last Month

MONTREAL, CAN., Dec. 23.—Eva Gauthier, the Canadian soprano, gave a recital yesterday afternoon at His Majesty's Theater under the management of Louis H. Bourdon. Mme. Gauthier sang a long and exacting program, but so artistic was her method of presentation, so keen her musical intelligence and so well arranged her offerings that the affair proved one of the most delightful given here.

Sarah Fischer, soprano, who will leave for study in Europe this spring, sang at the Ladies' Morning Musicale in Quebec and achieved a genuine success.

Under the direction of Mme. Damien Masson, the burlesque opera bouffe of Ambroise Thomas, "Le Cid," was sung at the Monument National Friday night. Blanche Gonthier and Ulysse Paquin had the leading rôles.

On Thursday evening the McGill Con-

servatorium Orchestra, under the conductorship of Dr. H. C. Perrin, played at the Royal Victoria College Hall. The orchestra has shown considerable improvement during the past fall, and in some numbers, notably the two "Marches Militaires" of Schubert, did very good work. A novelty to Montreal music-lovers was introduced at this concert, the Fifth Symphony of Tchaikovsky, which had never before been played in Montreal, and Saint-Saëns's "Danse Macabre," not particularly effective, owing to the license the violinist, Saul Brandt, took with the major melody.

R. G. M.

### Lima's Deferred Production of "Messiah" to Take Place in January

LIMA, OHIO, Dec. 21.—The contemplated production of "The Messiah" on Dec. 29 was abandoned because of the ban on gatherings, and in the meantime the Chamber of Commerce committee will make of it a much larger celebration, to take place some time in January. This will take the form of a "Peace Jubilee in Song" and will employ not fewer than 300 singers, most of whom are already familiar with the music of the Handel score. Edna de Lima of New York will sing the soprano solos. John L. Thomas, former bass of the Harvard Quartet of Boston, will sing the bass parts; James Grubb of the International Operatic Quartet of Chicago is to take the tenor, and Mme. Myrtle Greaves the contralto solos. The 200 Lima singers proficient in the music will be supplemented by the 100 of the Bluffton "Messiah" chorus, the fifty of the famous Gomer (Welsh) Choir and also those of the choir of the First Christian Church, which gives a performance of the oratorio, Dec. 29, with Mrs. Guy Davidson and Florence Priest, sopranos; Mrs. Aleen Kahle Mowen, contralto, and R. B. Mikesel, tenor. H. E. H.

### PATRIOTIC ST. LOUIS SINGERS

"Four-Minute Men" Important Factors During War Campaigns

ST. LOUIS, Mo., Dec. 26.—One of the influential factors in patriotic work in this city for the past four months has been the work done in the theaters, public meetings and moving-picture houses by the "Four-Minute Men" Singers—the musical branch of the "Four-Minute Men," who have operated as a part of the Committee of Public Information. Both branches of the organization officially ceased to exist on Christmas Eve, and their great patriotic work is now only a memory. D. A. Bowman, chairman of the singers for the entire State of Missouri, and H. W. Cost, vice-chairman, as well as a number of the city's most prominent musicians, are among those who have devoted their time and talent gratuitously in the numerous campaigns.

Plans are already under way for the organization of some sort of body to conduct public singing, but these have not been developed as yet. The work of the "Four-Minute Men" Singers has been under the direction of L. L. Leonard, State director; Benedict Farrar, secretary, and Lula Kidwell, assistant secretary. Such prominent musicians as Victor Lichtenstein, Ethan Allen Tausig, William John Hall, E. L. Colburn, Noel Poepping, Henry J. Falkenhiner, Alice Pettingill, Mr. and Mrs. A. I. Epstein, Olga Hambuechen, George Enzinger, Mrs. David Kriegshaber, Chris Stocke, J. Glenn Lee and many others have appeared regularly. H. W. C.

The first of a series of three Tuesday evening concerts by the Berkshire String Quartet will take place on Jan. 14. The two other concerts are scheduled for Feb. 25 and March 24, all in Jolian Hall.

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## Chicago Opera Association in Delightful Revival of Ricci "Crispino e la Comare"

Charming Farce Given on Christmas Night with Galli-Curci in Cast — William Rogerson, Tenor, Makes an Excellent Début — Charles Fontaine Another Admired Tenor Débutant — O'Sullivan and Miss Sharlow Win Praise in "Romeo" — Messenger's Orchestra Evokes Admiration in Two Concerts — Raisa Triumphs in Rossini's "Stabat Mater" — Ganz Performs an Unusual Feat with the Symphony Forces

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 28, 1918.

THE week's course of opera has been brightened to a considerable extent, following the loss of Lucien Muratore, by the advent of Charles Fontaine, another French tenor, and, it would seem from his first American appearance, a good reason for continuing to patronize the Chicago Opera Association.

Fontaine, expected, but a non-arrival last season, came here from the Opéra Comique in Paris, and began his American career on the night of Dec. 23 as the *Chevalier des Grieux* in Massenet's "Manon," the title rôle being sung by Yvonne Gall, her first appearance in it on any stage, and the opera being conducted by Louis Hasselmans. That his voice was young and ingratiating was his great merit in the rôle, and it is a great one. He had it under excellent control after the first few minutes of the performance had passed, displaying his ability to raise it to ringing, full-throated power on occasion, or to restrain it to a beautiful *pianissimo* at other times. It was in the latter manner that he chose to sing the "Dream" of the second act, a marked contrast from the manner of Muratore, who used to pour out all the power that resided in him at this point. Fontaine made an excellent point here, suggesting the dreamy, imaginative mood of the song, and reserving the brilliancy and full strength of his voice for "Ah fuyez, douce image" in the St. Sulpice scene.

Mlle. Gall sang her music in a lovely manner. She may at times have been somewhat too placidly amiable for the character of *Manon*, but her singing saved many a situation. In this performance the gambling hall scene was played, to the exclusion of the Champs Elysees act, and here Mlle. Gall interpolated the gavotte, singing it delightfully, and awakening a response of peculiar gratefulness, because some two years ago a remarkably dismal ballet was presented at this point.

M. Hasselmans made the performance move, giving it life, light and sprightliness. His tempi were brisk, his control absolute, and he showed to a high degree

the imaginative charm that has made his former appearances with the bâton so highly enjoyable.

The opera was well cast in all its other rôles. Prominent among them were the polished style and aristocratic manner of Gustave Huberdeau, though he had opportunity to sing but little. There were some further excellent impersonations by Octave Dua, Alfred Maguenat, Desire Defrere, Margery Maxwell, Beryl Brown and Marie Pruzan.

### Débuts in "Romeo et Juliette"

Mlle. Gall's larynx suddenly proving indisposed on the night of Dec. 21, there was a sudden realignment of operatic forces, and Myrna Sharlow, who had never appeared in the rôle before, appeared as *Juliette* to John O'Sullivan's *Romeo*. It was his first appearance in the part with the Chicago company, and as there had been no time for rehearsal, there was a certain amount of explicable nervousness on both sides, each necessarily on the watch to see what the other was about to do.

Under the circumstances it was not to be expected that raggedness of performance should be entirely lacking, but after discounting all such matters, there was a great and decisive merit in the rendition. This was a fine, free and very appealing spirit of youth, which applied both to O'Sullivan and Miss Sharlow. He did some brilliant singing in the street scene, giving the big choral number vitality, earnestness and great beauty of tone. Before that Miss Sharlow had been equally persuasive in her first solo of the balcony scene. The performance showed that rehearsals would be necessary before it could be expected to run smoothly, but it also showed that rehearsals would repay the time and trouble. The others of the cast were as before.

Swinging into the last lap of its first American tour, the Paris Conservatoire Orchestra gave two concerts at the Auditorium on the afternoon and night of Dec. 22. Under the bâton of its veteran director, André Messager, two symphonies were played, the gorgeous work by César Franck and the Fifth of Beethoven. With each was a number of smaller French works.

It is not too much to say that such a tone quality was never heard in Chicago before. Almost every choir was enough to rejoice the heart of any conductor. Moreover, on the dictum of Louis Hasselmans, that it is the ideal of the French

conductor not to command but to inspire the imaginations of the players, it was evident that the orchestra had a collective soul, and that M. Messager had been very successful in firing it. Routined these wonderful players are, beyond all possibility of a slip, but they also played as though they took pride in their performance and were not entirely dependent on the orders of their conductor. It was an inspiring experience to have heard them.

Owing to a difference of opinion over priority of concert claims, the soloist, Gabrielle Gills, did not appear in the afternoon program. In fact it was stated that she would not appear in the evening, and her name was deleted from the announcements. Without announcement, however, she walked upon the stage in the middle of the concert, sang the "Louise" aria, and, receiving unstinted applause, returned to sing the Mozart "Voi che sapete." Her tour with the orchestra, donated for the benefit of the fund, has been one of the many gracious, kindly acts that many French artists have been performing in America since the outbreak of the war, and her appearance here, though cut down by one-half, was part of the same spirit.

### Christmas Eve at the Opera

Another readjustment brought Forrest Lamont in the rôle of *Turiddu* in "Cavalleria" and John O'Sullivan as *Canio* in "Pagliacci" for the Christmas Eve entertainment. It was short notice again as far as O'Sullivan was concerned, for Lamont had been billed for both rôles, but had relinquished one of them because of an uncertain throat.

O'Sullivan had had all his experience with the *Canio* rôle in France, consequently he sang it French except for the "Ridi, Pagliaccio," and the last line of the opera. These last moment performances are seldom satisfactory to the artists engaged, but this was proved to be entirely satisfactory to the audience. He received an ovation for the "Lament," and a well deserved one, though the rest of the performance was quite as commanding and persuasive.

For Christmas night there was one of the most delightful revivals of recent seasons, Luigi and Federico Ricci's opera of fairy and farce, "Crispino e la Comare." It is one of the operas that would go excellently in an English translation, always supposing that the same cast could be assembled to sing it. It has a slender plot, but it is merrily spun, involving good-natured farce, light char-

acterization and a chance for brilliant singing in almost equal proportions.

Of the cast there was that coloratura delight, Amelita Galli-Curci, as *Annetta*; a very remarkable buffo singer and actor, Vittorio Trevisan, as *Crispino*, ably aided and abetted by the antic low comedy of Vittorio Arimondi, and the polished, suave, higher comedy of Riccardo Stracciari. There was also a highly successful début by William Rogerson, a tenor who shows all the signs that in the none too distant future he will be pleasing many audiences.

Rogerson is reputed to have spent some time on the Auditorium stage, though in an invisible and inaudible capacity. If this be true, he would seem to have used his faculties of observation to good advantage. He has a picturesque presence, he carries himself well, and on this occasion he disclosed a voice of really fine quality, and the knowledge of how to use it. In fact he used it well enough to arouse the suggestion that in him may be found the long-looked-for young tenor who will be able to sing the rôle of *Almaviva* in "The Barber of Seville."

Mme. Galli-Curci was glorious, with a dexterous and sapient sense of fun that fitted her in with all the comic absurdities of Trevisan and Arimondi. For once a grand opera audience laughed, and laughed heartily. Vocally and dramatically she played with her rôle and with the audience at will. As though there had not been enough matchless singing for her in the course of the performance, it fell to her to close it, with the interpolation of Julius Benedict's variations on "The Carnival of Venice." It was an example of vocal juggling difficult to equal, even in the light of her dazzling tight-wire acrobatics of the past.

Cleofonte Campanini conducted, making the orchestral score as winning musically and as expert a bit of comedy as any element contributed by the singers on the stage. He controlled the performance with a touch that was light, though firm, and with exquisite, sparkling sensibility, a great conductor, impeccable in the difficult quality of delicacy.

### Present Rossini's "Stabat Mater"

A departure from the customary operatic performance on Thursday night introduced Rosa Raisa in what is undoubtedly her high point of singing in the several seasons that she has been a member of the Chicago Opera Association. This was when she sang the "Inflammatus" in Rossini's "Stabat Mater."

As a post-Christmas celebration, Campanini decided to present this noted sacred work of Rossini's. If for no other reason, it would have been made notable by Miss Raisa's startlingly inspiring performance. Here was all the enormous power of her voice as evidenced in other appearances, but better controlled, more refined, more charming than ever before. It moved Maestro Campanini to bestow upon her a chaste, artistic salute, and it moved the audience to applaud for at least ten minutes, or until Campanini signalled the orchestra for a repetition of the number. This time she sang it, if anything, a little more feelingly than before.

A notable quartet it was that sang the "Stabat Mater." Besides Miss Raisa, there was Mrs. Rose Lutiger Gannon, a well-known and highly able Chicago contralto, singing in place of Carolina Lazzari, who was announced up to a couple of days before; Alessandro Dolci, tenor, making his first appearance since the death of his wife, and Marcel Journet, basso. Mrs. Gannon made a lovely performance of the "Fac ut portem Christi mortem," singing it with round, suave tone and distinguished intelligence. Both here and in the "Quis est homo?" duet with Miss Lazzari, she was fully comparable in artistic stature with her operatic companions, singing with personality and brains.

Only slightly less notable were the renditions of "Pro peccatis," impressive and striking, by Journet, and of "Cuius animam," excellently done by Dolci. The chorus was a combination of the operatic choristers and the Apollo Musical Club. They were both melodious and flexibly responsive to the forceful, magnetic beat of Maestro Campanini, who was the mainstay of all the fine points of the performance, which were many.

In the first part of the evening there was a short orchestral program conducted by Louis Hasselmans. Two numbers were presented, the overture to Lalo's "Roi d'Ys," and the "Impressions of Italy," by Charpentier. They were divided by a group of piano numbers played by E. Robert Schmitz, a young Parisian, who displayed an impeccable technique and a taste for playing brilliant music effectively.

The opera orchestra appeared here as a very good concert orchestra, and Has-

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## Chicago Opera Association in Delightful Revival of Ricci "Crispino e la Comare"

[Continued from page 14]

selmans as an excellent concert conductor. He had musical ideas and musical emotions, and he displayed himself as expert in the art of projecting them through tonal media.

"Lucia di Lammermoor" was presented for what will probably be the final time of the season on the night of the 27th, with Amelita Galli-Curci, as ever, in the name part, but this time with Forrest Lamont in the tenor rôle, and Giacomo Rimini in the baritone. The rest of the cast was without change. The audience, one of the largest of the season, surprisingly great for holiday week, signified frantic approval of Mme. Galli-Curci's lovely coloratura in the Mad Scene, a state of mind which induced an almost equal approval for the other, less striking parts of the performance.

The Chicago Symphony Orchestra added its share to the Christmas cheer by playing the third of its popular con-

certs on the night of the 26th. A notable feature of the program was Felix Borowski's brilliant "Allegro de Concert," for organ and orchestra, conducted by the composer, and with Herbert E. Hyde playing the organ part.

### Ganz Is Symphony Soloist

In the regular pair of subscription concerts of Friday and Saturday, Rudolph Ganz made himself a cause of excitement by making a highly unusual solo appearance, namely, Liszt's E Flat Concerto just before the intermission, and the same composer's A Major Concerto just after it. Probably only Ganz could have done such a thing successfully. In fact the chief danger of such an exhibition is that he set a precedent dangerous for other pianists. He is one of the few who can thunder through Liszt in the grand manner. Powerful as he is at the keyboard, he never pounds. On the contrary, he has a very canny sense of the piano's limitations in volume, and he never exceeds them.

Perhaps the most inspiring element of his playing, outside of purely technical considerations, is his feeling for rhythm. His playing pulsates in a way to set up an answering pulsation in the mind of the hearer until one surrenders utterly and unanalytically, conscious only of a big performance, as though of bursts of musical star-shells and whirling tonal barrages. A great artist is Ganz, great of technique, great of mind, great of musical soul.

In response, Conductor Eric DeLamar-ter gave the best accompaniment with the orchestra that he has done since he took charge at the beginning of the season. Of the orchestral numbers, there was a hitherto unknown overture in D Minor, which probably will not add much to the world's store of musical joys; a lovely, mellow, restrained, pastel performance of the same composer's "Unfinished" Symphony; and four excerpts from Berlioz's "Damnation of Faust," played in the ideal spirit of the dance.

EDWARD C. MOORE.

### RECITAL DEBUT MADE BY WINIFRED CORNISH

Winifred Young Cornish, Pianist.  
Recital, Aeolian Hall, Afternoon,  
Dec. 28. The Program:

Sarabande, Rameau; Gigue, Loeilly; Menuet, Grazioli; March, Bach, arranged by Edward MacDowell; Concerto in the Italian Style, Bach; Sonata, Op. 110, Beethoven; Prelude in E Minor, "Shadow Dance," MacDowell; "Fairy Tale Recites an Epilogue," Korngold; Spanish Dance, Granados; "Oiseaux tristes," "Jeux d'eau," Ravel; Prelude in A Minor, Debussy.

Although Winifred Young Cornish of Montclair, N. J., added one to the already large list of Aeolian Hall piano debutantes on Saturday afternoon, she differentiated the type in two or three ways. She appeared in radiant white for one thing, instead of the somber-hued velvets fancied by this year's group, and she chose a program in which MacDowell coquetted with Bach, and followed both with Beethoven, seemingly to the satisfaction of her hearers, and rather out of the usual run of things.

A mannered seriousness distinguished Mrs. Cornish's playing, and a musicianly feeling put her good technique to excellent account. She showed a certain lack of ability to color her tones sufficiently to escape the charge of monotony, especially in the Beethoven Sonata, where much more finesse than she displayed was necessary for the bringing out of its latent charm. The MacDowell E Minor Prelude also lacked smoothness in the negotiation of its lovely contrasts. But the latter half of the program, calling as it did for the comprehension of the modern composer's moods, brought out as well a good tone and an excellent rhythmic sense.

C. P.

## Max and Ira Jacobs Resume Civilian Musical Activities



Max Jacobs, the New York Conductor and Violinist, and His Brother Ira Jacobs, Pianist. The Photographs Show Them in Their Navy and Army Uniforms

MAX JACOBS, conductor of the Orchestra Society of New York, who, it is stated, is the only symphonic conductor in America who enlisted for military service during the war, has been mustered out and has resumed his duties as conductor for the balance of the season. Mr. Jacobs was stationed at the Pelham Bay Naval Station, New York, where he conducted one of the bands. He will present the Orchestra Society in three New York concerts this season at Aeolian Hall, the first of which will occur on Friday evening, Feb. 7. According to

this orchestra's custom a new American composition will be performed at each concert.

Mr. Jacobs's brother, Ira Jacobs, the pianist, has also been in service, being the youngest bandmaster in the United States Army. He conducted a band at Camp Greenleaf, Ga. He will be conductor of the MacDowell Symphony Orchestra of New York this season, giving concerts for educational and charitable purposes. The concerts which he gave in Mayor Hylan's concert series were received with great favor.

### ELECT OFFICERS FOR MAINE MUSIC FESTIVAL

Name Heads of Association for Ensuing Year—Editor of Bangor Paper Makes Gift to Association

BANGOR, ME., Dec. 27.—The Bangor Band, Adelbert W. Sprague, conductor, presented on Monday evening in the City Hall a fine program for its holiday "pop" concert. The program included Sousa's new march, "Sabre and Spurs," played for the first time at these concerts; German's "Henry VIII" dances, the "Hallelujah" Chorus from Handel's "Messiah," M. H. Andrews's spirited march, "The Spirit of the Times"; Massenet's Overture, Racine's Drama, "Phèdre"; Lubomirsky's "Danse Orientale" and Ippolitoff-Ivanoff's "Cortège du Sardon" from the "Caucasian Sketches."

Through the courtesy of Mr. Sprague an invitation was extended to the festival chorus to attend this concert and complimentary tickets were given to the members in appreciation of their pleasant co-operation at the recent festival.

The stockholders of the Eastern Maine Festival Association at their annual meeting at the Chamber of Commerce recently re-elected the directors as follows: Harry A. Chapman, Henry W. Cushman, Douglas A. Crocker, A. Langdon Freeze, Harold Hinckley, Harry W. Libbey and Adelbert W. Sprague. At a subsequent meeting of the directors, the following officers were elected: President, Harry W. Libbey; secretary, Wilfrid A. Hennessy; treasurer, Sara P. Emery.

Hon. J. P. Bass, owner and publisher of the Bangor Daily Commercial, recently during William R. Chapman's visit to this city, made a remarkably fine offer, which not only recognized Mr. Chapman's ability as conductor of the annual Maine Music Festivals, but which also gave the people of Bangor an opportunity to back the festival in a practical way. Mr. Bass will deed to the trustees of the music festival corporation, to be used for the benefit of the festival for all time, without mortgage, a tract of land. This is to be kept in trust for the festival and held for all time. The condition is that Mr. Chapman secure from the people of Bangor money enough to put the auditorium in good repair and keep it so, and to purchase the land between the auditorium and Buck Street. Mr. Bass was assured by Mr. Chapman that every possible effort would be made to take advantage of this public-spirited offer.

At a meeting of the Bangor Festival Chorus the following officers were elected for the ensuing year: President, Frank R. Atwood; vice-president, Fred Sargent; secretary, Josephine Wiggin; treasurer, Mrs. Robert T. Clark; librarian, Elizabeth Hayes; music committee, Mrs. H. N. Doe, Mrs. Charles Wardley, J. M. Bright and Herbert N. Bunker. The newly elected officers appointed Adelbert W. Sprague conductor and Mrs. Neil E. Newman accompanist.

J. L. B.

The New York Philharmonic Orchestra, Josef Stransky conducting, will give a course of four concerts at Commercial High School, Brooklyn, beginning Jan. 10, under the auspices of the People's Institute of Brooklyn (now combined with the United Neighborhood Guild). Nominal prices will be charged. The dates for concerts are Jan. 10, 18, Feb. 1 and March 1.

## ARTHUR SHATTUCK

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Airs de Ballet from "Alceste".....Gluck-Saint-Saens
2. Sonata in G Major.....Tschaikovsky
3. Intermezzo, Op. 117, No. 2.....Brahms  
Waltz.....Brahms  
Concert Etude.....Poldini  
Rain.....Emerson Whithorne  
Rhapsodie No. 12.....Liszt

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## FORT WORTH WELCOMES MANY GIFTED ARTISTS

**Bonnet Dedicates New Organ—Mabel Garrison in Recital—Harmony Club Studies American Works**

FORT WORTH, TEX., Dec. 15.—As is the case in many other places, the epidemic of Spanish influenza was responsible for many disappointments, chief of which was the cancellation of the season of grand opera by the Chicago company. The prospects for a successful engagement this year were particularly bright, as the sales of tickets were much larger than in previous years, and the consequent loss to the Fort Worth Opera Association was more keenly felt. The coming of the Paris Orchestra, however, was an event of prime importance and made up in a measure for the loss of the opera. No such fine playing has been heard here, and the large crowd which filled the Coliseum was most enthusiastic in its approval. The program included a Saint-Saëns Symphony, "L'Apprenti Sorcier" by Paul Dukas, and Chopin's "Andante Spianato and Polonaise." The piano part in the last named was brilliantly played by Alfred Cortot.

The splendid new Waggoner Memorial organ at the First Methodist Church was dedicated on Nov. 14 and 15, when two recitals were given by Joseph Bonnet. The program was French, works by Guilmant, Franck and Widor being prominent. Bonnet also played several of his own compositions, among them being the "Variations de Concert." These were undoubtedly the finest organ recitals ever heard in Fort Worth and were thoroughly enjoyed by the general

public as well as the musician. The new organ is the largest church organ in the South. Guy Richardson Pitner is organist of the church.

The first concert of the Harmony Club Artists' Course took place on Dec. 4, when Mabel Garrison was presented. The attendance was not as large as usual at these concerts on account of several conflicting attractions. Those who were present were rewarded by one of the most enjoyable evenings that the club has given in a long time. Miss Garrison is so charming and sings with such ease and artistic finish that everyone was delighted. Her program was varied and interesting and included several novelties, such as Rimsky-Korsakoff's "Hymn to the Sun" from "Coq d'Or." The efficient accompanist was George Siemomn, whose song, "Baby," was also greatly enjoyed.

A new quartet has been secured by the First Presbyterian Church, of which W. J. Marsh is choir director and organist. Mrs. Pearl Calhoun Davis, Mrs. T. Holt Hubbard, Ava Bombarger and Frank C. Agar have been recently engaged by this church, which makes a special feature of its music. The new building has just been completed and the first program was a special benefit. Mrs. Davis and Sam Losh sang a duet from "Il Trovatore," Mrs. Louis Morris and W. J. Marsh gave a scene from "The Mikado," and the Sextet from "Lucia" was also sung.

The concert in aid of the local Red Cross, given by Helen Fouts Cahoon and Lillian C. Wright, was an artistic as well as financial success. Among other good things, Mrs. Cahoon sang the "Shadow Song" from "Dinorah" in excellent style, and Miss Wright, who has recently come to this city from Chicago, where she was associated for some years with Charles W. Clark, charmed her hearers, in spite of a troublesome cold. The concert ended with the "Flower Duet" from "Madama Butterfly." W. J. Marsh proved a sympathetic accompanist.

This year's course of study by the Harmony Club, Mrs. John F. Lyons, president, consists of a series of afternoons with American composers. Already the following have been studied: H. W. Parker, Bainbridge Crist, R. G. Cole, Campbell-Tipton, Carrie Jacobs-Bond, Charles F. Manney, A. Walter Kramer, De Koven, Gertrude Ross, Victor Herbert, Henry Holden Huss, Gena Branscombe and James H. Rogers. The special event was the afternoon given to the works of Carl Venth, director of the club. Many of the numbers were heard for the first time, and included a Suite for violin and piano, several songs and a cycle, "Hiawatha," sung by Mr. and Mrs. W. D. Smith, Mrs. Louis Morris and Sam S. Losh. In the new year Mrs. Beach, Mana-Zucca, John Alden Carpenter, Charles W. Cadman, H. T. Burleigh, F. Morris Class, Fay Foster and others will be studied. W. J. M.

### Melvina Passmore Scores in Elmira

Melvina Passmore, the gifted young soprano, won a notable success at Elmira, N. Y., on Dec. 5, when she appeared there in concert with Paul Alt-house, tenor of the Metropolitan Opera Company. Miss Passmore is an artist from the studio of Oscar Saenger, with whom she has been studying for her professional career. She sang the difficult "Bell Song" from Delibes's "Lakmé," for which she received an ovation, displaying in it fine coloratura facility and much expression. Among her other offerings were John P. Scott's "The Wind in the South," Rossini's "Danza" and Liza Lehmann's "Daddy's Sweetheart," all of which she sang with great charm. She was recalled a number of times and had to add extras to her program.

The Society of the Friends of Music will give its second concert on Jan. 12 at the Ritz-Carlton. Olga Samaroff will be the pianist in the Beethoven "Choral Fantasie," which will be given by an orchestra and chorus from the Metropolitan Opera House, conducted by Artur Bodanzky.

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# What a Steel King Is Doing for British Music

Andrew Carnegie, of New York City and Skibo, Set Aside Large Fund, Part of Which Is Employed to Publish and Bring to Wider Public the Works of Contemporary British Composers—  
The Scope of the Plan—A Pertinent and Pointed Question

By CECIL FORSYTH  
(The English Composer and Author)

[This article, dealing with the Carnegie Foundation, was written especially for MUSICAL AMERICA by Cecil Forsyth, the distinguished English composer, now in this country. Coming from him it has added value, both because he is closely in touch with musical conditions in his own country and because Mr. Forsyth as an Englishman makes the inquiry in regard to Mr. Carnegie's doing a similar service for the important compositions in the larger forms by American composers.—Editor, MUSICAL AMERICA.]

FOR some time past, musical America, amateur and professional, has had its curiosity aroused by certain strange tales which have been coming uncensored from England. According to these tales the English had suddenly gone mad and were about to publish all (or most) of the chamber and orchestral music which their composers had produced in the last twenty-five years. At first nobody believed these whisperings. Then all sorts of wild theories began to fly about. One cynic said that it was the Kaiser's doing—his final effort of *Schrecklichkeit*. Another hinted that Beatty had boldly sailed up the Rhine, had rescued the interned English music-plates at Mainz, Cologne and other places, and had finally dispatched a landing party of British tars overland to complete the job at Leipzig. However, as it turned out, neither Beatty nor the Kaiser was the moving spirit in this musical enterprise. The official reports soon began to come across the Atlantic, and it was found that the English composer's friend and benefactor was the Scotch-American millionaire, Andrew Carnegie.

## What Is the "Carnegie United Kingdom Trust"?

On Oct. 3, 1913, Andrew Carnegie of New York City and of Skibo in the county of Sutherland, bound himself and his heirs, executors and successors to transfer and deliver Trust Bonds of the United States Steel Corporation of the aggregate face value of Ten Million Dollars, bearing interest at five per cent per annum, to twelve solid men of Dunfermline and also to six members of the Corporation of Dunfermline and three members of the School Board of Dunfermline. His main object in doing so was that the interest on this sum should be applied to the "improvement of the well-being of the masses of the people of Great Britain and Ireland, by such means as are embraced within the meaning of the word *charitable*, according to Scottish or English law." He recommended his Trustees "to consider the propriety of providing, or aiding in the providing of Public Baths," and he expressly prohibited them from applying any part of the income "towards research designed to promote the develop-

ment of implements or munitions of war," and from using "any part of the trust funds in any way which would lend countenance to war or warlike preparations."

At first Mr. Carnegie's intentions seem to have been directed toward the provision of libraries and organs. Both these objects are outlined in the first paragraph of the Trust Deed. The libraries do not concern us here. But his reasons for wishing to provide organs are so curious that they must be quoted. The reader should remember that they are the considered convictions of a hard-headed business man embodied in a dry legal document. He says: "And in regard to organs, because of



Cecil Forsyth, Distinguished English Composer and Writer on Musical Subjects

my own experience that the organ is one of the most elevating of voices, often causing me to murmur the words of Confucius as I listen to its peals, 'Music, sacred tongue of God, I hear thee calling and I come,' and also because of the consolation I experience under the influence of a maxim of the same seer—'All worship being intended for the true God, howsoever addressed, reaches and is accepted by Him.'"

As this organ scheme has now been dropped by the trustees, we may dismiss it by stating that £15,690-0-2 has been expended on this object. One hundred and six British churches and chapels have benefited, of which two were helped by the Carnegie Corporation of New York. The highest single payment was £517 made to St. Nicholas Cole Abbey Church, London, and the lowest, £12-10-0 to Creggs Presbyterian Church.

In addition to this, £600 has been granted to the "Association of Musical Competition Festivals," an earnest body of music-lovers whose good works honey-

comb England from end to end, and £5,000 each to the Royal Blind Asylum and School, Edinburgh, and the Royal Normal College and Academy of Music for the Blind, near London. The latter institution, which is one of the most efficient specialized schools of music in the world, had suffered a good deal through the war.

## Publication of Tudor Church Music

This scheme the trustees, for some reason or other, persistently refer to as the "Publication of Tudor and Elizabethan Music." It has long been known that manuscript music of this period was lying unpublished in various English libraries. And though it was probable that the best had already been printed, it was thought advisable to face the question of complete publication. Two questions at once arose: (1) Was the music intrinsically so valuable as to warrant its publication? (2) Would publication "improve the well-being of the masses of the people of Great Britain and Ireland"?

A preliminary survey of the field enabled the trustees to answer "yes" to the first question. To the second question their answer was also "yes." But, as their report shows, they only arrived at it with a good deal of hesitation. After stating that the arguments "would entail an historical review of British music since the sixteenth century," they proceed to trot out the old bogies about Handel and foreign domination, ending with the pious hope that "access to the musical language of their countrymen of the past will have its effect upon composers of the present day and be reflected in their own productions, having regard, of course, to the changed form of expression which is the result of the great development of orchestration since the period in question."

If my view on this point is worth recording, I should like to say that it appears to me to be mere casuistry to pretend that the well-being of the British and Irish masses can be improved by the publication of this music. The facts that it ought to have been published long ago, and that we all rejoice at its forthcoming publication are beside the question. At the same time I cannot deny myself a pleasant little hug of surprise in contemplating this rare triumph of the archaeologists over the financiers. In conclusion let me add that the publication is in the very able hands of Dr. Terry, the organist of the new Roman Catholic Cathedral at Westminster; that he has a committee of experts, including Dr. Charles Wood, Dr. Percy Buck and Miss Stainer; that the Clarendon Press at Oxford is bringing out the work in a Library Edition and a Popular Edition, and that so far £576-11-6 has been expended on the publication.

## Musical Composition Publication Scheme

This is the portion of the Carnegie activities which has the greatest interest to American readers. The trustees, recognizing that, in dealing with the higher types of composition, "musical publishers, perhaps not unnaturally, shrink from undertaking the cost of printing as a commercial speculation and that, as a result, much of the best work of our composers remains unknown except to the limited audience which has heard the composition performed from manuscript" have provided "the means whereby annually one or more, but in no case more than six, works of outstanding merit shall be published by the trust." A Board of Adjudication has been formed "composed of British musicians of the highest standing." The names of the members of this board are kept secret—a proceeding which will scarcely commend itself to the American mind. But the board "will be varied from time to time, so that different schools of mu-

sical thought may find expression." Only composers "of British parentage and nationality, ordinarily resident in the United Kingdom" are permitted to submit works, and the works themselves must be original unpublished manuscripts falling within five specified classes: (1) Concerted Chamber Music for three or more instruments, (2) Concertos with Orchestra, (3) Choral Works with Orchestra, (4) Symphonic Works, (5) Operas or Incidental Music to Plays.

A complete scheme has been drawn up for the publishing of the selected works at the expense of the trustees and for securing to the composers the copyright and all the royalties obtained from the sale of copies to the public. A special title-page has been designed by Sapper E. Martin of the Royal Engineers, and the whole issue is to bear the imprint of Stainer and Bell, Ltd., of London, whose agents in America are J. Fischer & Bro., New York.

Of the 136 works submitted to the adjudicators, twenty-four were selected for serious consideration, and of these eleven have been accepted for publication. They are as follows: Bainton's choral symphony "Before Sunrise," Bantock's "Hebridean" Symphony, Boughton's opera "The Immortal Hour," Frank Bridge's Symphonic Suite "The Sea," Howells's Pianoforte Quartet in A Minor, Stanford's opera "The Traveling Companion," Williams's "London" Symphony, Collingwood's "Symphonic Poem," Hay's String Quartet in A Minor, Wall's Pianoforte Quartet in C Minor and Wallace's Symphonic Poem "Wallace." The sum of £510-3-4 has been allocated for the publication of these works.

It is obvious that, in carrying out this scheme, the Carnegie Trustees are forced to pit their wits and money against the wits and money of the publishers, with this highly important reservation that, while their objects are purely artistic and benevolent, the publishers' objects are partly artistic and partly commercial. Hence arises a pretty situation. If there were no publishers and no public in England to care for the higher types of music, the trustees would be able to secure a 100 per cent list of the best compositions. But no one seriously pretends that this is so. Publishers will and do put their money and brains into elaborate chamber music and into full scores, provided they can foresee a reasonable degree of public support. For such works a healthy rivalry is likely to grow up between the publishers and the trustees. The other type of work, whatever its merits or demerits, will undoubtedly tend to drift towards Dunfermline, and the trustees will be lucky if they can keep its quantity down to their per cent of their total output. Even in the present short list of publications there are signs of its existence. However that may be, every lover of music will watch with sympathetic interest this inspired effort of Mr. Carnegie to place the music of his countrymen before the world.

## Activities of the Carnegie Trustees

In the above short article I have by no means exhausted the activities of the Carnegie Trustees. They stretch out in all directions. A Lending Library of Music, from which full scores and orchestral parts could be borrowed, is under consideration. A Bureau of Musical Advice, to which "all progressive choral and orchestral societies" might be affiliated, is to be formed. Small grants of money are to be made "to orchestras and choirs of a deserving nature." All these schemes are still somewhat *in nubibus*. But they will materialize. And I look forward to a time when all good Englishmen will bask contentedly in the sun of musical prosperity, turning their eyes upwards to the jolly gods who govern them without effort from their cloud-tops over Dunfermline.

One last word—IF ALL THIS IS DONE FOR THE UNITED KINGDOM, WHY SHOULD IT NOT BE DONE FOR THE UNITED STATES?

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Concert, Evening, Dec. 28, Car-  
negie Hall. Soloists, Alfred  
Cortot, pianist; Julia Claussen,  
mezzo-soprano; Craig Campbell,  
tenor; Edgar Schofield, basso.  
The Program:

"Gala French"  
"Symphony on the Song of a  
French Mountaineer," for Piano  
and Orchestra, d'Indy; Cantata,  
"Faust et Helène" (New; First  
Time in America), Lili Boulanger;  
"Symphonic Variations," for Piano  
with Orchestra, Franck.

One got some idea of how great a loss  
the musical world suffered through the  
recent death, at the age of twenty-four,  
of Lili Boulanger, at this the second  
American performance of her "Faust et  
Helène." With this score Mlle. Bou-  
langer captured the coveted Prix de  
Rome at the tender age of nineteen.

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With no intention at all to disparage  
the gentler sex, we say that this is an as-  
tonishing creation for a woman, still  
more so for a woman of nineteen years.  
In truth "Faust et Helène" would be a  
remarkable achievement for one of the  
brawniest sex of like age. The cantata,  
or "Lyric Episode," as it is called, is a  
sincere, masterfully written and finely  
conceived essay. It is unoriginal in ideas  
and idiom, but that is to be expected in  
an effort by so young a composer. Mlle.  
Boulanger must have been an ardent ad-  
mirer of "Tristan" and its creator; the  
rising chromatic inflection occurs fre-  
quently in "Faust et Helène." But she  
possessed a genuine dramatic sense and  
the materials of her art were clay in her  
hands. The result is a finely fashioned  
work bearing no marks of technical im-  
maturity. The orchestration is consist-  
ently skillful and frequently arresting.  
The accents are modern, but the score  
rests on a strong, sane foundation.

"Faust et Helène" is a setting of a  
text by Eugène Adenis, based on the sec-  
ond part of Goethe's "Faust." It de-  
scribes Faust's passion for Helen of  
Troy, whose shade is evoked by Me-  
phisto. Faust and Helen meet and em-  
brace, but phantoms interrupt their  
bliss. Among the specters is Paris,  
who bears off Helen, while the heavens  
spit lightning.

A striking theme for a cantata, and  
strikingly did Mlle. Boulanger handle it.  
The soloists, Mme. Claussen (Hélène),  
Craig Campbell (Faust), Edgar Scho-  
field (Mephisto), discharged their tax-  
ing tasks in sterling fashion. The or-  
chestral score was splendidly played.

The program of which "Faust et  
Helène" was the feature was termed  
"Gala French Program." In the d'Indy  
"Symphony on the Song of a French  
Mountaineer" and Franck's "Symphonic  
Variations" Alfred Cortot was the piano  
soloist. He played with his accustomed  
dash and brilliancy, receiving a real  
ovation after the Franck work.

B. R.

#### Thursday and Sunday Concerts

Upon Lili Boulanger's cantata, "Faust  
et Helène," which was given its Ameri-  
can première at the Thursday night con-  
cert of the New York Symphony Orches-  
tra, one cannot look with the eye of a  
pedant. Even after noting the skilful and  
precocious handling of her instrumental  
material; after hearing the intricately  
spun orchestral accompaniment, above  
which rises the somewhat uni-colored  
parts of the singers, one has not finished.  
Above all things, the Boulanger work is  
to be remembered as a record of a lovely,  
adolescent soul. And at once Lili Bou-  
langer's name may be linked with Bash-  
kirtseff, and even that turbulent genius,  
Emily Brontë. D'Indy's "Symphony  
on the Song of a French Mountaineer,"  
for orchestra and piano, and Franck's  
"Symphonic Variations" for piano and  
orchestra received an added luster by  
the playing of Alfred Cortot.

Henri Casadesus was the soloist at the  
New York Symphony concert on Dec.  
29. Lorenzini's "Suite for Viola d'Amour  
and Orchestra" was Mr. Casadesus's  
offering, and in it he proved himself a  
virtuoso of musical vignettes. A deft-  
ness of technique added to the quaint-  
ness and effective delicacy of his number  
won him much applause. Beethoven's  
"Eroica" and Lalo's "Roi d'Ys" Over-  
ture were the orchestral numbers. The  
first of these was at times somewhat too  
frank—even crude—in its interpreta-  
tion. The second was read effectively.  
F. G.

Helen Kanders, American soprano,  
will be heard for the first time in con-  
cert at Carnegie Hall the latter part of  
January. Her program will consist of  
songs in French, Russian, Swedish and  
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For Soprano

3. THE BIRDS PRAISE THE AD-  
VENT OF THE SAVIOUR (El  
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## Death Cuts Down Hartridge Whipp on Threshold of Brilliant Career

Gifted American Baritone Dies of Pneumonia in Thirty-third Year—His Rapid Rise in the Profession

By A. WALTER KRAMER

HARTRIDGE WHIPP, one of our most gifted concert singers, is gone from us. And all who knew him mourn. For he was truly a singer whom one could admire both in his professional and in his private life. A short attack of pneumonia, following influenza, brought his career to a close on Friday, Dec. 27, early in the morning, at 6.45, at a private hospital in New York, where he was taken on the afternoon of Christmas Day. At his bedside was his devoted wife, and shortly after the writer of these lines arrived to find a good friend departed.

Unique in many ways was Hartridge Whipp's career. He was young, in his thirty-third year, and had a brilliant future. He had always sung, but not until seven years ago did he decide that he would make singing his profession. Born in Hastings, Minn., the family moved to Denver, and there he went to high school and to the university. From Denver young Whipp went to Portland, Ore., where he engaged in business. There he met Leonora Fisher, well known in the Oregon capital as pianist, organist and teacher; she recognized in him at once the artist, in embryo, to be sure, but indubitably the material for a singer's career. It was with her that he became interested in the deeper aspect of music, for she guided him, coached him, instructed him. He was very mu-

sical; he needed to be told a thing only once, and he developed quickly. He studied voice in Portland with Gio Tyler-Taglieri and coached a number of operatic rôles with him as well. To these two persons he owed his training. Working seriously and earnestly he, with his big native talent, made his name known as a singer in the West in a comparatively short time. And then came the chance.

In December, 1916, Coenraad v. Bos, the distinguished accompanist, was in Portland on tour with Mme. Julia Culp. The pause in their tour caused by the Christmas holidays found them in Portland. To him Hartridge Whipp went to coach some songs, realizing an invaluable opportunity. It was Mr. Bos, that fine musician, who, noting the talent of Mr. Whipp, advised him to go East and enter the concert field. Acting on this advice Mr. Whipp and his wife (he married Lenora Fisher in Portland on April 30, 1913) set out one year later for New York. Mr. Bos had written Mme. Culp's manager, Mrs. Antonia Sawyer, about the fine baritone he had met in Portland and Mrs. Sawyer arranged for Mr. Whipp to make his New York recital début. He arrived in New York on Dec. 21, 1917, and sang his first recital at Aeolian Hall on Jan. 14, 1918. That recital won him so much favor that he was encouraged to remain and make his way in the concert field.

And hard and indefatigably as he had worked in Portland with Taglieri and his wife, he doubled his energies here in New York and dedicated himself anew to the career he had chosen. I met Hartridge Whipp shortly after his arrival in New York last December and attended his début. He impressed me as one of the few new singers who had the material to "arrive." And I learned to know him and count him a real friend, as I did also his good wife who survives him and who in her grief has the consolation of knowing that Hartridge Whipp was loved and admired by all who knew him.

### The Record of One Year

I cannot think of a singer who accomplished as much as he did in a single year's time, coming into New York, practically unknown, from a smaller city. He worked continually, preparing himself for every opportunity, and everywhere that he sang his work was admired and his artistic worth valued. His recital brought him many concert engagements throughout the spring of 1918, among them a tour in Maine with William R. Chapman; in the summer he was soloist at Chautauqua, N. Y., for the month of July, where he made a host of friends. He was engaged for the Worcester (Mass.) Festival to sing in Chadwick's oratorio "Judith," for the Maine Festivals and on Oct. 28 he gave his second New York recital at Aeolian Hall. The Worcester Festival was not given owing to the influenza epidemic and the Maine Festivals were postponed, but just recently, in November, they were held and Mr. Whipp sang the title part in Mendelssohn's "Elijah" and a number of miscellaneous concerts at them, in Bangor and Portland. From the time he entered the arena in New York he coached with Richard Hageman, who was his accompanist at his

début and again at his second New York recital in October. He sang at Mr. Hageman's "soirée-musicale" on Dec. 10. And just recently he had begun to do some studying with Percy Rector Stephens, in whom he found a warm friend and about whose ideas of voice he was enthusiastic. Mr. Whipp leaves behind, in addition to his wife, his mother, Mrs. Blanche Sheares Whipp; his brother, Larry K. Whipp, municipal organist of Denver, and a sister, Sheridan Whipp, now in France doing cancer work with the Red Cross, where she has been for the last eight months.

### Sang in Public While Ill

Mr. Whipp sang his last concert engagement as soloist for the Rubinstein Club at the Waldorf-Astoria, New York, on Saturday afternoon, Dec. 21. He had been ill with what he thought was a



—Photo © Ira L. Hill Studio

The Late Hartridge Whipp, Gifted American Baritone, Who Succumbed to Pneumonia on Friday of Last Week

cold the whole week preceding this, but his desire to fill the engagement and not cancel made him appear. I heard him sing that day and it was surprising how little trace of his illness he revealed in his singing. I talked with him after that concert and learned from him how badly he felt, but he remarked to me cheerfully that he had to sing three times the next day (Sunday, Dec. 22), twice at his own church (he was soloist at the Munn Avenue Presbyterian Church, East Orange, N. J.) and a performance of "The Messiah" at St. Thomas's Church at four o'clock in the afternoon. Ill as he was, he sang his morning service and the oratorio performance at St. Thomas's and then, to show his good faith, he made the trip out to East Orange in the evening to tell his organist, Harry O. Hirt, that he was unable to sing the evening service. He might have 'phoned the message to Mr. Hirt, but his never failing desire to do his utmost under all conditions urged him to make the trip out to East Orange in miserable, rainy weather. After telling Mr. Hirt he returned home and went to bed for what proved his final illness. Without knowing it, he had been suffering from influenza for a whole week and from it pneumonia developed. He and his wife had planned to leave New York on Monday morning, Dec. 23, for Minneapolis, where they were to spend Christmas with friends, while Mr. Whipp was

to have been soloist with the Minneapolis Symphony Orchestra on Sunday, Dec. 28. His good friend, Wilbur Foshay, a prominent Minneapolis business man, with whom the Whipp's were to have visited at Christmas, came immediately to New York on hearing of his death; Mr. Whipp's brother from Denver arrived in New York shortly after.

It was a conspicuous achievement that this young artist put to his credit. His was a meteoric career, much work faithfully and sincerely done in a brief time. And the joy he had in it was something to marvel at. He was happy, wonderfully happy in it; it was his whole life and he shared it with his wife, the woman who had pointed out to him the field for his gift and who guided him in it to the end.

### The Funeral Services

T. Tertius Noble, the distinguished organist of St. Thomas's Church, offered Mrs. Whipp the services of his choir and himself as a tribute to her husband, who sang his last performance with them on the Sunday before his death. Dr. Ernest M. Stires, rector of St. Thomas's, likewise offered to officiate. And so on Monday, Dec. 30, at 1.30 o'clock, the funeral services were held where the singer last raised his voice. The services were quiet, simple, with the dignity that Hartridge Whipp always strove for in his work. Dr. Stires performed the Episcopal service, and at the end paid a warm personal tribute to the singer. Mrs. Whipp was attended by her brother-in-law, Larry K. Whipp, and Wilbur Foshay. On the casket were placed two bouquets of lilies from the altar of St. Thomas's Sunday service, sent to Mrs. Whipp by Dr. Stires, and a bouquet of red carnations, a tribute from Mr. Foshay to his friend. Mr. Noble played the Chopin Funeral March on the organ and the choir sang the hymns and responses. Many prominent persons in musical circles, whom Mr. Whipp had met during his year in New York, attended. Among them were Mrs. Antonia Sawyer, his manager; Mrs. William R. Chapman, Marie Tiffany, Martha Atwood, Harriet McConnell, Harold Vincent Milligan, N. Clifford Page, Harry M. Gilbert, Percy Rector Stephens, Grace D. Northrup, Meta Schumann, Sergei Klibansky, May Dearborn Schwab, Marion Bauer, Rosalie Hausman, Arthur Hackett, J. Leslie Dilworth, Sam Lamberson, Mrs. J. Harrison-Irvine, Lotta Madden, F. Woodmansee, Norman Arnold, Harvey Hindermeyer, H. O. Osgood and many others. The altar was covered with floral pieces, sent by his friends and the choirs of the church and synagogue of which he was soloist. After the services the remains were taken for cremation to Palisade, N. J.

Arthur Shattuck, pianist, will give a recital in Aeolian Hall on Friday afternoon, Jan. 10. He will feature the G Major Sonata of Tchaikovsky and the D Major Prelude and Fugue of Glazounoff, which has not been played in America at a public recital.

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New York, January 4, 1919

## SIXTY-MINUTE PROGRAMS

A happy suggestion, James Huneker's, that artists should plan their programs so that they consume not more than an hour in performance. Without seconding the exuberant author of "Melomaniacs" in his proposal for a fantastic punishment for musicians who insist on exceeding the sixty-minute limit, we agree fully with the points he makes against lengthy programs.

A long program is a soporific—there's no denying it. That of itself is sufficient reason for its banishment. And good music is peculiarly calculated to induce drowsiness in listeners, presumably serious. It needs concentration: close attention, constant exercise and collaboration of heart and brain. The trained and seasoned concert-goer can assimilate more music at a sitting than his greener neighbor. But then he's apt to be blasé.

It would be an heroic sacrifice and humane act on the part of music-makers to erase, say, half the hard-studied études, sonatas and arias from their programs. Music well rendered is the breath of the gods; too much of it makes an exquisite mode of torture. Consider the man "out there," you artists, and design your programs accordingly. Ignore the psychological aspect of the case, and you do so at your peril!

## SCHOOL BOARDS AND MUSIC STUDY

School boards in many cities of the United States have had under advisement, at various times, the proposal to accredit music studied under private teachers on the same basis as other academic subjects. It is now generally agreed that in principle this is a step in the right direction for the intelligent study of the pianoforte, for instance, provides mental training of a character quite as advantageous as does the study of many other subjects regularly pursued in the school curricula.

In their deliberations school boards have in some instances balked over the recognition of any special text work for pianoforte study as a standard to determine the thoroughness and completeness of the course followed by the student. On the other hand, no board hesitates to approve standard text books covering the study of grammar, geography, history and other academic subjects. They are willing apparently to give the pupil credit for music study, but they withhold, inconsistently, approval of definite standards in music.

This attitude results undoubtedly from a lack of sympathy and knowledge on the part of educators as to what has been accomplished in musical pedagogy. There are to-day at least two standard texts for pianoforte instruction which present the subject in a scientific and authoritative manner. They represent the best thought

in musical education and place at the disposal of teacher and pupil graded courses that equal the most highly approved text-books of other subjects.

It must appeal to common sense that as a guide to study pursued beyond the immediate circle of school-room influence as in the case of piano study, the importance of a standard text is even greater than with subjects taught regularly within the four walls of the school. Otherwise it would be taken for granted that the work of the private music teacher, unlike that of other teachers, has become so thoroughly systematized that no recommended text-books are required.

The adopting of a standard governing piano study would in no way lessen the desirability of determining credits by means of examinations. Nor would it nullify the need of establishing regular courses of study, with the provision that a corresponding grade in one of the accepted pianoforte text works be accepted as an equivalent.

The introduction of music as a study in public schools is still in its infancy and much pioneer work remains to be done. Our state and national music teachers' associations have already accomplished wonders in effecting a conversion of overconservative school boards; there should be no relaxing of efforts along these lines, as the musical future of the nation depends upon the place given to music in our public school system.

## AMERICANISM ON TRIAL

It seems almost unbelievable that any American would deliberately penalize another American just because the latter happened to be a soldier in the American service. Yet, if we are to credit the correspondent in our Open Forum this week, some Americans are guilty of this repulsive crime. Some musicians who went through the inferno of war are being denied their old positions, according to the writer.

Like true Christianity, true Americanism is proclaimed by deeds, not by phrases. Unfortunately there is no law which metes out punishment to these creatures who offend all the laws of decency and genuine patriotism. Public sentiment alone, therefore, must be utilized to scotch them.

Americanism is now on trial; employers who would penalize uniformed musicians these days are loathsome persons who epitomize the foul thing known as Prussianism.

## PIANOS AND PRESIDENTS

The spectacle of a famous pianist becoming the political head of a nation is amazing even in these topsyturvy days. Dispatches from Danzig and Posen tell of the jubilant entry of Paderewski into Poland and his impending selection as president.

One of these days a Rolland may describe the sensation of a monarch of music who is chosen popular ruler of a new nation. In the meanwhile we lean back to hear the friendly observation of rival virtuosi. After all, has not Poland always been known as "the land of pianists?"

The fine walls of that noble repository of art, the Metropolitan Museum, will soon echo the music of the masters. David Mannes is to conduct a symphony orchestra in four free concerts this month, the series being made possible by "the generosity of a few friends of the Museum." It may dawn upon music-lovers who attend these concerts that the home provided in New York for examples of the plastic arts is strikingly in keeping and harmony with the treasures it houses. Music, of course, has no such temple; but optimists keep on hoping.

Word has been received from Richard M. Larned, Jr., for many years a member of the editorial staff of MUSICAL AMERICA, of his safe arrival on the Rhine with the American Army of Occupation. This is the first direct word received from Private Larned since last spring.

## TO OUR ADVERTISERS

During the last four years, that is, during the war period, the cost of producing periodicals has virtually doubled. During this period, while some industries, notably those connected with the manufacture of munitions and other war products, have been exceedingly successful, the periodical industry has suffered, being also burdened by the zone rate of postage imposed by our present Congress.

In view of this condition, the publishers are compelled to raise their advertising rates 25 per cent, which raise, however, will not go into effect until March 1, 1919.

THE MUSICAL AMERICA CO.

## PERSONALITIES



Photo by Bain News Service

### Olive Kline's New Year Surprise

It became known this week that Olive Kline, the soprano, was married on April 27 to John Walter Hulihan, a prominent mechanical engineer and eastern manager of the Wickes Marine Boiler Co. which has been extensively concerned in governmental work. The wedding took place in the West End Collegiate Church, the Rev. Dr. Nichols officiating with only members of the families and intimate friends in attendance. Although the marriage secret has been well guarded by the singer and her friends, Mrs. Hulihan, on Monday, consented to have the announcement made by MUSICAL AMERICA.

**Murray**—The birth of a son on Dec. 5, is announced by Mr. and Mrs. J. E. Murray. Mrs. Murray is Marie Stapleton, the well-known New York soprano.

**Alda**—Frances Alda, soprano, wife of Giulio Gatti-Casazza manager of the Metropolitan Opera, was a guest at Mrs. William K. Vanderbilt Jr.'s recent dance.

**Messenger**—The New York Public Library has recently received from Andre Messenger, conductor of the Paris Conservatoire Orchestra, and composer of note, the score of "Veronique," "La Basoche" and "Fortunio," three of his most successful works, to be added to their collection.

**Caruso**—Between the acts of "Pagliacci," on Christmas afternoon, Caruso gave his day's salary of \$2,500, according to his usual custom at Christmas, to his associates of the orchestra and chorus. Members of the executive personnel received scarf pins as gifts from the famous tenor.

**Foster**—"The Americans Come," one of the most popular songs celebrating our part in the war, was written by Fay Foster in one hour, kept in her desk five months before publishing, and has since figured on practically every concert singer's program in this country, been published in four keys and is translated into French and Italian.

**Kingston**—Morgan Kingston, the Metropolitan tenor, recently gave an interesting interview describing his metamorphosis "from coal-miner into opera singer." He mined coal for fourteen years in his early youth, and had won a certificate as mining engineer, when he was asked to sing at a church bazaar. His musical career dated from that day.

**Samaroff**—Olga Samaroff-Stokowski, the pianist, according to report, is sponsoring the musical career of Dorothy Achenbach, a talented young piano student who won the contest arranged for music pupils by the Texas Federation of Music Teachers. As one of the most famous musicians of that State, Mme. Samaroff was asked to prepare the questions in the examination.

**Schindler**—Kurt Schindler, conductor of the Schola Cantorum, collected the material of his medley of "jolly Elizabethan songs" when at the British Museum some years ago, preparing material for an Elizabethan pageant. The songs include soldier-ditties, shepherd lads, hunting songs, tavern scenes and Maypole dances, all under the title of "A Day in Merry Old England, Anno 1600."

**Hinshaw**—After the performance of "The Gondoliers" on Christmas Eve at the Park Theater, the chorus men of the Society of American Singers presented Mr. and Mrs. William Wade Hinshaw with a silver loving cup, standing nearly two feet high. A speech was made by Jack Goldman voicing the appreciation of the Male Choral Alliance, to which the chorus belong, of the courtesy and the democratic attitude shown by Mr. and Mrs. Hinshaw to them as men and as artists.

**Zandonai**—Riccardo Zandonai, composer of "Conchita," has put the finishing touches on a new opera entitled "La Via della Finestra." The libretto is by Adam, who was responsible for the operatic version of "Il Tabarro," just produced in the Metropolitan Opera House together with "Suor Angelica" and "Gianni Schicci," and is based on a play by Scribe. Zandonai's latest work is to have its première in Italy. But it has not yet been decided whether it will be given first at La Scala in Milan or at the Costanza Theater in Rome.





## POINT AND COUNTERPOINT

BY CANTUS FIRMUS

**S**HELL-SHOCK is cured at Columbia by a system of musico-therapy treatment. But what about the persons who suffer shell-shock at the hands of the Busy Bertha pianists?

### Honoring a Great Critic

Meteax, a learned critic of the metropolis of Lynchtown, Ga., had labored faithfully in his native city for many aeons, so finally his fellow critics decided to give a banquet in his honor. Several of the speeches are reproduced in part:

"I am an American composer. Mr. Meteax has never failed to give me encouragement. Once he called me a flat-headed mandarin."

"I am a young pianist. Mr. Meteax has always helped our kind. He even said I was a snivelling frog."

"I am a young American singer. When I made my debut Mr. Meteax helped me considerably by his kindly words. He said I was destined to become a great bookkeeper."

"I am a wealthy and celebrated virtuoso, of foreign birth, of course. Mr. Meteax has never written an adverse word concerning my playing, even when I played miserably. He is justly called a great and authoritative critic."

Mr. Meteax was too overcome to reply to these encomiums. He could only gulp out: "Folks, you are too good to me," as large tears rolled down his distinguished face.

### Out of the Mouths of Tenors

"If there is one thing I am opposed to, it is the so-called artistic pose which so many of our singers affect. What good does an artist get out of adopting such an unnatural manner?" These are the words of Norman Arnold, tenor, and we cordially recommend them to conductors, violinists, pianists, cellists, et al.

Ninety per cent of the theater tickets in New York are sold through ticket speculators, according to *Pearson's Magazine*. Plainly, our vaunted American efficiency has collapsed, otherwise our impoverished stewards of taste wouldn't have the remaining ten per cent left on their hands.

Cosima Wagner is still alive, after all, if we are to credit late cable dispatches. Frau Cosima thereby joins the Crown Prince, Hindenburg and the other persons who suffer death frequently at the hands of the European correspondents.

### Monocles and Ballet Concerts

A certain New York critic, who considers it almost an act of indecency to attend a concert without his monocle, wants ballad concerts instituted in this country.

May we suggest to gentlemen of this type that the ocean is now free of U-boats and that excursion steamers sail between New York and England almost every day?

## GABRILOWITSCH'S READING OF "THE FIFTH" EXTOLLED

Maggie Teyte an Admired Soloist with  
Detroit Orchestra—San Carlos  
End Successful Stay

DETROIT, MICH., Dec. 27.—Several notable features marked the concert given by the Detroit Symphony Orchestra at Arcadia Auditorium on the evening of Dec. 19 and on Saturday afternoon, Dec. 21. Mr. Gabrilowitsch's reading of the Fifth Symphony of Beethoven was one which will remain long in the memories of his auditors; the effects achieved by the orchestra in the *Scherzo* and *Allegro* movements proved a decidedly pleasant surprise even to its most loyal supporters and last, but by no means least, Maggie Teyte's singing of *Lia's* aria from "L'Enfant Prodigue" was one of the most delightful examples of vocal artistry ever heard in this city.

To return to the Fifth Symphony, that composition has long been as popu-

lar as it has been familiar to local concert-goers, but Mr. Gabrilowitsch's presentation of it brought to light new beauties and fresh possibilities; in fact, under his baton it seemed to glow with a new life hitherto unrevealed even by conductors with thoroughly seasoned orchestras at their command. The band quite surpassed previous efforts in the two final movements, encompassing the most intricate passages with amazing skill. The Detroit organization is not a great orchestra, but it is an excellent one, and after its performance last week even the most critical could discern greatness not far in the distance.

Mr. Gabrilowitsch also presented the Liszt tone poem, "Tasso," and the overture, interlude and dances from Schubert's "Rosamunde," all of which met with well deserved approval.

Miss Teyte offered first the Mozart aria, "Voi che sapete" from "The Marriage of Figaro," replete with clearly defined phrasing, perfect rhythm and strict adherence to form demanded by Mozart. Duparc's "L'Invitation au Voyage" was cordially received, but it was the De-

bussy aria which displayed the opulence of tone and dramatic capabilities of this gifted singer. This number was of especial interest because of the fact that it was first performed in America at a concert given by the Fine Arts Society of Detroit on March 10, 1910, with a cast made up of members of that club.

The San Carlo Grand Opera Company recently closed a highly successful engagement at the Detroit Opera House on the Campus, presenting "Aida," "La Bohème," "Secret of Suzanne," "I Pagliacci," "La Traviata," "La Gioconda," "Butterfly," "Romeo and Juliet" and "Il Trovatore." Each performance attracted a large audience and the week proved a financial as well as an artistic success. Especial mention should be made of Queena Mario, who scored a genuine triumph at each appearance she made here. The production was under the local direction of W. H. C. Burnett. M. McD.

## SEATTLE HEARS OWN ARTISTS

Concerts by Local Musicians and Club  
Please Audiences

SEATTLE, WASH., Dec. 16.—The week opened Dec. 9 with the second song recital of the season given by Brabazon Lowther, baritone, at the Cornish Little Theater. Particularly effective was "The Cry of Rachel," especially arranged for Mr. Lowther by the composer, Mary Turner Salter, and sung for the first time on this program. A group of songs by Geoffrey O'Connor-Morris, dedicated to Mr. Lowther, were delightfully given. The Handel recitative and air, "Hear Me, Ye Winds and Waves," was sung with authority and gave the singer the best opportunity to show his dramatic ability. No small part of the success of the program was due to the accompanist, Anna Grant Dall, who understandingly followed the singer.

The monthly concert of the Ladies' Musical Club was given Dec. 9, the program being arranged by Mrs. Adam Beeler and Mrs. Bruce Morgan. Those appearing on the program were Marjorie Miller, violinist; Margaret Ames, pianist; Mrs. Charles Bedford Brown, contralto; Mrs. Gilmer Pryor, soprano. Of particular interest was "Pippa's Song," by Kate Gilmore Black, which was well received. Accompanists were

Mrs. Henry Hibbard, Mrs. Black and Mabel D. Fett.

Gwendolyn T. Lewis, pianist, and Hildur Levida Lindgren, soprano, gave a recital at the Woman's University Club, Dec. 13. Mrs. Lewis is developing into a brilliant concert artist, and her Chopin numbers were splendidly read. Miss Lindgren sang French, Scandinavian and English songs, closing with Fay Foster's "The Americans Come!" dramatically sung.

Under the auspices of the National League for Woman's Service, the third Twilight Musicale was given Dec. 15, as an overseas benefit fund. The program was presented by Mrs. Clare E. Farnsworth, contralto; S. E. Wineland, violinist, recently discharged from the service at Camp Lewis; Allan Coe, pianist from Chicago, now at the Naval Training Station, University of Washington, and Captain Shaw, tenor, from Camp Lewis. The accompanists were Mrs. Frederick Bentley and Leone Langdon. "The Rose," by Lieurance, with words by Charles Eugene Banks, Seattle's well-known poet, was finely given and received marked applause.

Lucien L. Parrott and J. J. Blackmore gave a musical tea at their studio, Dec. 8, when a fine program was given, Mr. Blackmore playing two of his latest compositions. A. M. G.

## Ottawa Festival Chorus Opens Season with Well Presented Program

OTTAWA, CAN., Dec. 20.—The Ottawa Festival Chorus offered an interesting program of part-songs at its first concert of the season on Dec. 19. Mrs. A. H. Bogue, soprano; Ethel Dawson, pianist; A. M. Corkery, violinist, and Charles Goodall, bass, added greatly to the enjoyment of the audience. Conductor Rickwood demonstrated his powers as a conductor and his musical sketches were among the features of the evening. That the community singing spirit is making good headway was shown by the way the large and appreciative audience joined in the chorus of Elgar's "Land of Hope and Glory." A. T.

Mme. Nevada Van der Veer, contralto, is singing this year Cadman's "Spring Song of the Robin Woman" from "Shanewis." Mme. Van der Veer is also using the cycle "Birds of Flame," by the same composer.

## CONTEMPORARY AMERICAN MUSICIANS

No. 48  
SASCHA  
JACOBINOFF

**S**ASCHA JACOBINOFF, violinist, was born in Philadelphia of Russian parents, about twenty years ago. Began the study of violin in that city



Sascha Jacobinoff

lect funds to send him abroad. He studied abroad for five years with Carl

Flesch, and while the latter was touring America, he advised his pupil to study with Auer; also studied with Arrigo Serato for short period. Studied theory under Hugo Kaun, and on the occasion of this composer's fiftieth anniversary celebration, Jacobinoff played the latter's Fantasy for violin and orchestra. In Europe made many successful appearances, including two with the Cottbus Orchestra and the orchestra at Vetschau. He was making an extended concert tour arranged by his teacher when the war broke out. Jacobinoff returned to America and made his American debut with the New York Philharmonic Orchestra, under Josef Stransky, at the Academy of Music in New York on Nov. 13, 1916. This was followed by appearances with the Philadelphia and St. Louis Symphony Orchestras. His first important recitals in America were in Philadelphia in December, 1916, and in New York in January, 1917. Since then he has appeared in concert and recital throughout the United States.



## Three Musketeers of Music

Bauer, Thibaud and Ysaye Forego Talk of Paris Days for "Concert Intime" Inspired by Pianist's New Style of Concerto-Playing

PLAYING a piano concerto as if it were a symphony is a new departure in the annals of pianistic endeavor. The idea had lain dormant in Harold Bauer's mind for some time, and at last an opportunity for its realization was afforded when Mr. Bauer was invited by Eugen Ysaye to play with the Cincinnati Symphony Orchestra on Dec. 4.

Mr. Bauer chose, for this occasion, the E Flat Concerto of Beethoven, not inaptly known as the "Emperor" Concerto—the one with the *Adagio* of the harmonies so wondrously rich.

As conceived by Bauer, the concerto took on the impressiveness of a symphony. Played as though the piano were an integral part of the orchestra, the solo part lost its aloofness; in fact, the entire effect was changed. Even the audience seemed to realize this and listened with a different attitude from that with which they would have listened to the same number executed in virtuoso style. That Mr. Bauer's innovation was a great artistic success was evident from the clamorous applause, which won three encores.

After the concert, what more natural than for Mr. Bauer to go home with Ysaye, in company with Jacques Thibaud, one of the pianist's most intimate and sympathetic friends, both personally and artistically? These musical "three musketeers" see each other but seldom because of the exigencies of their nomadic existence; so when chance does bring them together they make the most of the opportunity.

Such an occasion usually involves sitting up into the sma' wee hours to talk of the old days in Paris, the days of the Café Rouge and the favorite corner in the little restaurant of the Boulevard St. Germain, made famous, before their day, by Thackeray's "Ballad of the Bouille-à-baisse." When Bauer speaks of this dish his eyes become dreamy, and one

knows he is wishing for the wings of a dove or an aeroplane to waft him to the steaming bowl.

On the night of his Cincinnati appearance, however, the three artists were all too much under the spell of the concert to drop into their Parisian reminiscences. They were in a Beethoven mood, and after dinner, when they had resorted to the music-room, it seemed highly apropos for Mr. Bauer to seat himself at the piano and for Ysaye to pick up his violin and, tucking it under his chin, play the opening measures of the Beethoven violin Sonata in G Major. Thibaud, wrapped in a cloud of cigarette smoke, constituted an audience of one. The performers played through several other numbers before it was Thibaud's turn. His choice fell on the sonata which César Franck dedicated to Ysaye on the occasion of the latter's marriage and presented to him as a wedding gift.

And then the clock struck eleven. The mood Beethovenian yielded to an anxious sense of the pressure of time, for on the morrow Bauer was due to play in Providence, R. I., with the Boston Symphony Orchestra, and Thibaud was on his way to Columbus, O., to play for the Women's Music Club; so the *concert intime* was brought to an abrupt end.

### MUSIC OF INDIANAPOLIS

Many Events on Concert Calendar of Month—"Messiah" Again Presented

INDIANAPOLIS, IND., Dec. 22.—The Metropolitan School of Music inaugurated the winter season on Sunday afternoon, Dec. 15, when the program was given by Dorothy Knight, Ella Schroeder, Carrie Hyatt - Kennedy, Adolph H. Schellschmidt and Charles Dobson.

At the annual Christmas party of the Harmonie Club held in Hollenbeck Hall on Monday afternoon, Dec. 16, the opera, "Jewels of the Madonna," was discussed and given in part by Mrs. Reid Steele, Mrs. Roy Sellery and Mrs. S. K. Ruick, assisted by Charles McCarthy, tenor.

The season of the Academy of Music was opened on Monday evening, Dec. 16, when the cantata, "The Swan and the Skylark," A. Goring Thomas, was the feature, Rudolph Heyne directing the chorus. The quartet of soloists was Caroline Hudson-Alexander of New York, Emma Burekhardt of Cincinnati, Arthur Hackett of New York and George Newton of Indianapolis.

In the way of a Christmas gift to the city of Indianapolis a few public-spirited men stood sponsors for two performances of the "Messiah" that were given in Tomlinson Hall on Friday evening, Dec. 20, and Sunday afternoon, Dec. 22. E. B. Birge, who has conducted this oratorio, given by the People's Chorus, for the past nine years, was again at his post. The soloists were Mrs. James Lowry, Carolyn Karl, James G. Thomas and Dwight Murphy. Assisting in the orchestra were several well-known women violinists. P. S.

### MISS SMITH'S ACTIVITIES

Soprano Delights Navy Men—Leaves for Southern and Western Tour

Ethelynde Smith, soprano, of Portland, Me., received an emergency call recently from the director of activities of the Y. M. C. A. in the Portland district and she rose to the occasion, giving an hour's program at almost a moment's notice. The director of activities found that 300 navy men had arrived in port on a Sunday morning with nothing to do and he requested Miss Smith to come and sing for them. Within fifteen minutes she had her program planned and, with Lois Mills, her accompanist, was on her way to the hall ready to entertain the men of Uncle Sam's navy. She received almost deafening applause when she sang "The Americans Come!" and she was obliged to repeat it as well as a number of other concert songs which were included in her program.

On Dec. 15 Miss Smith filled an engagement at the Fort Williams Y. M. C. A.

Miss Smith has left for a Southern and Western tour, which will include appearances at Baton Rouge, La., this week; Demorest, Ga., Jan. 9; Spartanburg, S. C., Jan. 11; Columbus, Ohio, Jan. 19; Westerville, Ohio, Jan. 20; Greencastle, Ind., Jan. 22; Mexico, Mo., Jan. 27, and Ottawa, Kan., Jan. 29.

### UKRAINIAN IS MUSIC-LOVER

Peasants Will Also Walk Miles to See Theatrical Performances

It is of especial interest of late, in watching the emerging characteristics of the small nations that have been hitherto compelled to subordinate themselves to the greater powers, to note some individualities; for example, of the Russian of the Ukraine. His is a voice of many contradictions. They are a poor people in a rich country. Although strong and healthy, they have a high death rate. They are artistically inclined, but often illiterate. They have the firmest belief in popular government, but until recently they were wholly unrepresented in the Russian Parliament. They have a rich and distinctive literature, but the Russian Government forbade the use of the Ukrainian language

even in the common schools. They are good farmers and gardeners, but they have no soil to till. Before the war they produced one-half of Russia's iron and coal, but it was all owned by foreign capital.

But the most distinctive characteristic of the Ukrainian group is its musical gift and its love of theatrical performances. Unlike the American farmers, the Ukrainian peasants would walk miles to attend an amateur play given by the youth of a distant village. This interest they have brought with them to America. Dramatic clubs, choirs and even operatic societies have been organized among them here. A typical Ukrainian popular song, entitled "The Cossack Beyond the Danube," which has already been given before Ukrainian audiences in a number of cities, is soon to be sung before an American audience in Washington. It will be given later for the benefit of war relief societies in other cities.

Reginald Sweet, the young American composer, is bringing out four new compositions, "On Many an Idle Day," "It Is the Pang of Separation," "Beautiful Is Thy Wristlet" and "If It Is Not My Portion." These are from a series of eight songs which the composer has set to poems of Tagore, and will be the second group of four songs to be published in this country.



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## ORATORIO SOCIETY IN "MESSIAH" PERFORMANCE

Florence Hinkle, Mary Jordan, Campbell  
and Middleton Soloists with  
Damrosch

Handel's "Messiah" was given its ninety-third Christmastide performance by the New York Oratorio Society on the evening of Dec. 27, under the leadership of Walter Damrosch, at Carnegie Hall. Theorists may argue that oratorio is dead; nevertheless, this performance, like "La Vita Nuova" several weeks ago, packed the auditorium.

Florence Hinkle-Witherspoon, always an oratorio favorite, took the place of Olive Kline, who was indisposed, and, of course, with success. The other soloists were Mary Jordan, contralto; Craig Campbell, tenor, and Arthur Middleton, bass. These artists were uniformly effective in the well loved numbers.

The spirit of exaltation was lacking; the tone was of good quality, the attacks were better than ever, but the chorus lingered under a shroud of lethargy—except a handful of valiant members—despite all the efforts of Mr. Damrosch. The assisting orchestral forces often shared this spirit, or lack of spirit.  
A. H.

### Reed Miller on Western Tour

Reed Miller, the well-known New York tenor, left directly after Christmas on a tour that will take him to Denver, Kansas and Oklahoma. Mr. Miller will return the latter part of January to take part in the production of "The Messiah," which will be given at Lowell, Mass., on Jan. 28.

Vahrah Hanbury, soprano, makes her debut at Æolian Hall on Wednesday afternoon, Jan. 8. In the same hall, on Thursday afternoon, Jan. 16, Mme. Genia Fonarova, Russian soprano, will make her initial recital bow to New York.

## Unique Color-Music Demonstration

THE relationship of color and music has been known for many centuries; the profound philosophies of India have considerable to say on the subject and modern science now gives formal recognition to what was once believed to be the hallucinations of occultists and mystics. Only a few years ago New York heard a "symphony in color," produced with an orchestra and light effects, and now the practical American mind has harnessed the age-old theory for commercial purposes.

A demonstration of a new color device was given last week by the Æolian Company. This device is a kind of electric lamp which produces, by the use of the three primary colors, an endless variety of colors. The listeners were seated in

the recital parlor of the Æolian Hall while the Duo-Art piano was put through its paces. During the playing of the various compositions the chamber was flooded with the soft colored light—red for Grainger pieces, blue shades for the C Sharp Minor Prelude of Rachmaninoff, and so on. It is said that the pleasurable emotions produced by this music-color exhibition has brought joy to the hearts of the concern's salesmen. The color, they argue, seems to provide a "personality" for the playing and causes the auditor almost to see the living Hofmann, for example, play his own Duo-Art record of the B Flat Minor Scherzo.

Aurore La Croix is preparing the program for her third New York recital which will take place during February.

# A TRIUMPH FOR MAY PETERSON

with the Chicago Symphony on December 13th

### CHICAGO PRESS NOTICES

#### HERALD-EXAMINER:

The soloist was Miss May Peterson, of the Metropolitan, one of the charming American girls who is steadily making her way into the ranks of artists who are making musical history.

Of engaging personality, the clear, flutelike tones of her lovely soprano voice found a happy medium in the Mozart and Handel arias which served to introduce her, and in which she showed remarkable composure and breath control and excellent musicianship.

Her singing later of the familiar aria from "Louise" was accomplished with fine regard for its vocal possibilities.

HENRIETTE WEBER.

#### CHICAGO AMERICAN:

Let me hasten to say that I am a sincere admirer of this young and charming artist. At her recital here not so very long ago—I think it was Winter before last—she convinced us of her unquestionable talent, of the purity of her style and diction, of her cultivated outlook along interpretative lines, and we still remember the perfect mezzo-voice in her delivery of Koechlin's "Au Temps des Fees."

Yesterday at the concert of the Chicago Symphony Orchestra these qualities were all present during her activity, the Mozart aria "Allelujah," from the master's motet "Exultate," and "Caro Selve," from Handel's "Atalanta," both suited to her very sympathetic, well-timbered soprano and the facile coloratura which is one of Miss Peterson's best assets. The Handel aria also proved a good medium for the display of Miss Peterson's legato style.

HERMAN DEVRIES.

#### CHICAGO DAILY NEWS:

Familiar in all respects with the art of song, musical by nature and endowed with a voice of lyric beauty and of smooth and liquid quality, May Peterson, the American soprano, made a most favorable impression at the concert of the Chicago Symphony Orchestra yesterday afternoon.

Miss Peterson is good to look upon, and her stage presence and deportment are ingratiating. She possesses a sense of the importance of song interpretation, and through this conviction makes her work an integral part of the program. Her rendition of an air of "Allelujah," from a motet by Mozart, and an air "Caro Selve," by Handel, put before her audience her vocal attainments in the matter of pliability and ease in coloratura in the first and sustaining power in the second excerpt.

Later she sang the air "Depuis le jour," from Charpentier's opera "Louise," with fine interpretative art and in convincing style. Her success after the last was complete, being recalled to the stage many times.

MAURICE ROSENFELD.

it a dramatic twist. Miss Peterson applied herself to its lyric aspect, and successfully.

At its end the audience recalled her so many times that one might almost have thought the afternoon was one of opera and not an orchestral concert. This was as it should be. She deserved every recall that she received.

EDWARD C. MOORE.

#### CHICAGO EVENING POST:

Miss May Peterson was the soloist of the afternoon, and she sang in a quiet, self-possessed manner which was quite charming. The Handel "Caro Selve," with its quiet, unimpassioned phrases, suited her best, and she sang it excellently.

KARLETON HACKETT.



#### CHICAGO JOURNAL:

As for May Peterson, the soprano soloist, she speedily and quite justifiably became an extra special feature of the entertainment.

Miss Peterson has the duplex merit of good looks and good voice. The ability to decorate the concert platform by merely appearing on it as she does is, to put it as mildly as possible, no detriment. Having thus conquered the visual impression, her voice adds its quota of persuasion to the sum of effort. It is of pure, ingratiating, even quality, well controlled and flexible. There were some coloratura passages for her to negotiate in the Mozart number, which she handled deftly and skillfully. "Depuis le jour" is purely lyric in its manner, even though many efforts have been made in the past to give

ON THE PACIFIC COAST IN MARCH AND APRIL, 1919

Management: MUSIC LEAGUE OF AMERICA, Inc., 1 West 34th Street, New York City



## Musical Theater, Most Popular Rival of Movies in Italy, Said to Be in Deplorable Condition

Shop-Worn Operas and Dull Performances the Rule—"Pelléas" One of Next Season's Offerings—  
Absence of Russian Operas from List of Productions Is Regretted—Opening Concert of the  
Orchestra of the Augusteo to Be Debussy Memorial

Rome, Nov. 5, 1918

A STRANGE phenomenon is noticeable of late in Italy and perhaps elsewhere, that of the musical theater, which is unquestionably the most popular of all the theaters striving to out-rival the cinematograph. In Rome, for instance, up to the time when all public places were ordered closed because of the out-

break of Spanish influenza, there were no less than six musical theaters open, three where opera was performed and three for operettas. Season follows season and performance follows performance without interruption, a real orgy of lyricism.

This would be all very well if we did not observe that while the cinema tries, sometimes quite involuntarily, to reach artistic standards, the theater daily

brings down its own standard, so that it must soon become no more than a means of commercial speculation. The repertoire of these theaters consists of the everlasting old operas which are now public property and which can be exploited freely; to these are added, as an attraction, some mediocre modern opera which, like an article that has been in a shop a long time, can be given at bargain prices. No other reason can be seen for the choice of these operas.

What is to be said of the execution? The performances, with very few exceptions, seem to turn out well because of the Italians' miraculous faculty for scenic improvisation, which makes them the best artists in the world. But these performances are so dull and so mechanical! How, indeed, could it be otherwise when, having to repeat the same performance over and over again, all the artists from the first violin to the last chorus-singer, know it absolutely by heart? When the same show is being given in several theaters simultaneously, one might go from one of these theatres to another without perceiving any palpable difference in the various interpretations.

And in spite of this condition—or can it be because of it?—the theaters are as crowded as the provincial movies of a Sunday. These compact audiences applaud with the same enthusiastic conviction, almost automatically, as if they were an enormous "claque," at the end of each act, of each piece, of each howling roar!

This is all rather grotesque and discouraging. In spite of these sad conditions the public still prefers the theater to the movies. That is a pity, for the cinema is far superior to the theater. And superior to the movies is that astounding institution, so popular in America and in England, but unfortunately not yet known to us, the music hall.

### What the Opera Season Will Bring

But the real season is drawing near and will bring with it better theatrical performances. The big winter *stagione* of the Costanzi is announced. It is possible that this year it will be inaugurated before the conventional time, the Eve of St. Etienne (Dec. 26). The Cartellone promises, for the opening night, "Don Carlos" with De Angelis; then the three new Puccini operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi." We are also to hear Puccini's "La Rondine" (with a new third act), and "Manon Lescaut." Then there is to be Bonci in "Ballo in Maschera," Gilda della Rizza in "Iris," "Mefistofele" with De Angelis, and "Aida" with Mme. Carena.

There will also be Delibes' "Lakmé" and Massenet's "Cendrillon."

The Roman public will finally have a chance to atone for the scandalous première given Debussy's "Pelléas et Mélisande" here more than ten years ago. Since that time the public has made enormous cultural progress. The symphonic concerts have roused in the people an understanding of music which they did not possess at that time. This was very apparent when Debussy conducted five years ago at the Augusteo. He often spoke to me with gratitude and emotion of the immense ovation which he won at that time, and which atoned, in his mind as well as in the musical world's, for the sad impression which had been caused by the memorable downfall of "Pelléas."

Among operatic probabilities is mentioned the production of the "Jacquie"

of Marinuzzi (this work was recently given at the Colon in Buenos Aires), and the performance of "Mirra," by Domenico Alaleona, a young Roman musician from whom new utterances may be expected, is seriously contemplated.

The situation may be summed up thus: eight repertoire operas, three less-known operas, and from three to five novelties (taking each of Puccini's one-act works as an opera). That gives a total of from fourteen to sixteen operas, eight of which are sure of success and eight less certain.

Conditions this year are much more favorable than last. In spite of this the peace which may come within a few weeks will not instantaneously change things; we will have to wait a very long time before conditions become normal once more. However, the plans of the Costanzi are interesting; and having Marinuzzi as conductor insures us of some good performances and a well-balanced season.

It is a pity that no Russian opera is to be heard. Several of our critics have also deplored the fact that the alliance with Bohemia should not have suggested the idea of making known to our public the charming "Bartered Bride" by Smetana.

The Augusteo will reopen at the beginning of December. Its orchestra, under the leadership of Molinari, recently made a triumphant tour of Switzerland. It was amusing to find the most pro-German of the Swiss critics discovering our orchestra and obliged to admit that it compared very favorably with the best German and Austrian organizations.

This tour was supported by the Italian government. Other tours, in France and England, are being planned for our Augusteo orchestra. We hope that it will soon cross the Atlantic so that the American people may judge of the quality of this symphonic organization and of the work of its conductor.

The season of the Augusteo is not yet announced. I think I may say, though, that we will applaud, among conductors, Messager, Guarnieri, Gui; among composers, Ravel and Dukas; among pianists, Cortot and Vines; among cellists, Hekking; among violinists, Serato. The inaugural concert will be devoted to the memory of Claude Debussy.

When will we have an American conductor? Very soon, we hope. The Roman public would be happy to welcome an American musician with that warmth, that infinite gratitude of which the Yankee officers had a proof on Monday last when they were following the large parade on its way to the Capitol to celebrate the completion of our national unity. The crowd literally showered them with flowers, and the joy of victory made their hearts and ours vibrate in unison. ALFREDO CASELLA.

### Fort Wayne Gives Enthusiastic Welcome to Detroit Symphony

FORT WAYNE, IND., Dec. 27.—The splendid concert by the Detroit Symphony Orchestra, under the leadership of Ossip Gabrilowitsch, stirred a large audience in the Majestic Theater to enthusiasm. The program was opened with a spirited playing of the "Star-Spangled Banner," followed by a Glinka Overture, the Tchaikovsky "Pathétique" Symphony, Rachmaninoff's C Minor Concerto, with Gabrilowitsch at the piano, and Julius Sturm as conductor, and the picturesque dances from Borodine's "Prince Igor." Mr. Tinker merits credit and support for having the energy to bring so fine a series of concerts to Fort Wayne. The Society of Ancient Instruments opened the course, the Detroit Symphony came next and Maud Powell is announced for Jan. 14. G. B.


### Arens Pupils Aid Red Cross

Agnes and Elizabeth Zulauf, contralto and mezzo-soprano respectively, gave a joint recital for the Red Cross at 583 Fifth Avenue, New York, on Thursday, Dec. 19, singing a diversified program before an enthusiastic audience. The full, rich voices of the sisters, coupled with fine diction and delivery, gave great pleasure individually, while the identity of their vocal method was particularly apparent in their duets, which they sang with excellent ensemble.

Helen Davis, contralto, an artist-pupil of F. X. Arens, sang at the special Christmas service at the Park Presbyterian Church, Newark, N. J., Howard W. Cann, organist.

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## SACRAMENTO VOICES ITS THANKS IN 'VICTORY SING'

Community Singing Draws Crowds—  
Cortot Plays with French Orchestra  
—Numerous Patriotic Concerts

SACRAMENTO, CAL., Dec. 14.—Under clear California skies; Sacramento's "Victory Sing" was staged on Thanksgiving Day. Coming at the dinner hour, many hundreds deferred this important part of the day's program, to attend the "sing" of praise and thanks. The County Court House steps gave the setting, with the Allied flags and the War Camp Community Service insignia as decoration. Edward Pease was the leader, with Mrs. Pease as accompanist, Mrs. William Friend and Mrs. Gertrude Warren as soloists, assisted by the Chamber of Commerce Quartet and the Sacramento Boys' Band. Commissioner Carmichael delivered an excellent address on the importance of music in the past struggle, and Mrs. Walter Longbotham, sponsor for community singing for many seasons past, was called to the platform for an impromptu speech, receiving hearty applause. Altogether it was a gala occasion and many were the expressions of satisfaction.

The first outside concert to be given here since the epidemic was by the Société des Concerts du Conservatoire de Paris. Coming under the auspices of the Saturday Club, the Tuesday Club and the Chamber of Commerce, the orchestra was greeted by a representative and enthusiastic audience. Perhaps there has never been a more fitting opening of the musical season, and certainly no organization ever gave more unalloyed pleasure. The work of the soloist, Alfred Cortot, was especially enjoyable.

Mr. and Mrs. Edward Pease will leave Sacramento the first of the year for concert work overseas, under the War Camp Community Service. Although the city will feel the loss of two such untiring workers, it is good to learn that the studio will continue under the direction of Mrs. Vernice Brand, former president of the Sacramento Branch of the State Association, and Mrs. William Friend. The length of time of the Peases' stay is indefinite, but it is expected they will return to Sacramento.

Mrs. Gertrude Warren has just completed another of her trips to the Bay cities for patriotic concerts, one given before the Rotary Club in Oakland and the other at the annual memorial service of the Elks in San Francisco. Diantha Sims, violinist, and Lucille Wright-Engler recently gave an enjoyable program, consisting of works from Wieniawski, Kreisler and Beethoven, before the Fair Oaks Musical Club.

The Y. W. C. A. Choral Society, under the direction of Mrs. Haynes Fisher, is preparing a program of Christmas carols to repeat the successful appearances of last Christmas. This organization, composed of many local working girls, is fast becoming a musical force in the city.

That music plays an important part in the life of Sacramento was again exemplified at the British Day celebration, when more than half of the program was devoted to music. Those participating were the Railroad Administration Band, the Chamber of Commerce Quartet, Mrs. Walter Longbotham, Mrs. J. W. James and Norman Mullins. The speakers for the occasion included Governor

## San Antonio Troops Fare Well at Hands of Local Artists



SAN ANTONIO, TEX., Dec. 20.—The musical fare of the soldiers stationed near this city has been well attended to by local musicians, many of whom have been most active in entertaining them during the war. The accompanying photograph shows several prominent local artists who have been leaders in the work. Reading from left to right, they are: Mrs. L. L. Marks, soprano; Mrs. Deane, soprano; Mrs. Fred Jones, soprano; Mildred Gates, accompanist, and Mrs. Chester Terrell, soprano.

Stephens, who has proved many times his interest in musical conditions of the capital city.

The California Federation of Music Clubs, branch of the National Federation, has appointed Mrs. Albert Elkus as chairman of the Scholarship Committee. Mrs. Elkus has been prominent in musical activities of Sacramento and the State for twenty-five years. O. S.

### MUSIC IN SIOUX CITY'S WEEK

Eddy Brown, French Orchestra and Local Chorus Are Heard

SIOUX CITY, IA., Dec. 21.—An audience that overflowed the Auditorium of Grace Methodist Church on Dec. 16 listened to the chorus choir of the church give the third annual presentation of Handel's "Messiah." The eighty members of the choir filled the choir loft. Paul MacCollin was the director. The soloists were Melvin Cox, tenor; Carl Norbomm, bass; Mrs. Elizabeth Newton MacCollin, soprano; Mrs. James Coss, contralto. The accompaniment was played by Erna Ziehlendorff at the organ and James Reistrup at the piano.

The Paris Conservatory Orchestra appeared here Dec. 17, at the Auditorium Theater. The audience was small owing to the fact that the concert was hurriedly advertised and also to the fact that Eddy Brown was here the evening of the same day. Those who did hear the orchestra pronounced its playing unhesitatingly as the finest ever heard in Sioux City. The performers, under the leadership of André Messager, gave a program of two hours' length that marked a real epoch in the musical history of the community.

Eddy Brown's recital on the Sioux City Music Course drew the usual capacity house. His appearance had been looked forward to with the keenest anticipation by everyone, as he is the first American violinist to appear on our course. Max Terr was Mr. Brown's accompanist.

The next event in the concert course is the recital by Julia Clausen, who will appear with Alla Spencer, Jan. 14.

The comic opera, "A Nautical Knot," the music of which is by William Rhys-Herbert and the book by Elizabeth Inch, was given in the High School Auditorium by the High School Opera Club on Dec. 19 and 20, under the direction of Frank E. Percival, director of music in the High School. This is the fourth season of the club. The High School orchestra accompanied. F. E. P.

Lima Greets Detroit Symphony in Music Club Course

LIMA, OHIO, Dec. 21.—Notwithstanding the restrictions of the Health Board and the prevailing uneasiness over influenza, the Detroit Symphony Orchestra on Dec. 10 played a lengthy program to a large audience in the Women's Music Club course. Because of the loss en route of the score for the Bruch G Minor Concerto, Mr. Polah played with orchestra the Mendelssohn E Minor Concerto instead, revealing a pure, singing tone and fine musicianship. Mme. Ostrowska, the harpist, suffering from an indisposition, was not so happy in her number with orchestra, the Ravel Suite, but the band itself, under the magnetic baton of Ossip Gabrilowitsch, was snappy and vigorous in playing the Dvorak "New World" excerpts, the Bizet "L'Arlésienne" and Liszt's "Les Préludes," which concluded the program. H. E. H.

Cadman Duets Appearing on Many Concert Programs

The duets of Charles Wakefield Cadman have been featured lately by artists in New York. Florence Easton and Francis MacLennan delivered with fine effect the soprano and tenor arrangement of "Love Like the Dawn Came Stealing" before the Music School Settlement of Brooklyn. Two foreign singers, Maria Gimbrère, soprano, and Gerard Duberta, baritone, in Carnegie Hall gave place on a most unusual program to the composer's Japanese duet cycle "Sayonara."

## TACOMA ST. CECILIAS GIVE AMERICAN WORKS

Many Soloists Join in Presentation of Program—New Hadley Cantata Given by Collegiate Alumnae

TACOMA, WASH., Dec. 17.—Recent musical affairs include the programs representing the works of American composers given in Tacoma on Dec. 13, and in Puyallup on Dec. 16, by members of the St. Cecilia Club. Concerted numbers were brilliantly presented by Mmes. Barto, Evans, Cook, Lasher, Eccles and Connor. Soloists were Mrs. J. S. Eccles, Mrs. W. J. Craig, Doris Newell and the accompanists Mrs. J. H. Shaw, Mrs. O. C. Whitney and Mrs. E. L. Davies.

The Association of Collegiate Alumnae, which has a large and active chapter in Tacoma, introduced to music-lovers Henry Hadley's "Legend of Grenada" at their December musicale. The cantata was delightfully given by Mrs. Lewis Tallman, Mrs. J. Austin Wolbert, Mrs. Dixon Tripple and Mrs. George Duncan, with baritone solos by Captain J. H. Shaw of the Camp Lewis base hospital. The story of the Spanish legend was recited by Mrs. W. O. Chapman as a preliminary to the musical setting. Mr. Hadley was formerly an organizer and orchestra leader of Tacoma and Seattle. Captain Shaw sang the high baritone solos with ease and finish, giving later a group of tenor ballads, among them a song by Irene Rodgers of Seattle, "The Dream-boat." Mrs. T. V. Tyler, Tacoma, pianist, accompanied the singers.

At the December assembly of the Stadium High School Parent-Teachers' Association a musical program included a trio and solos by Fritz Kloepper, Tacoma baritone; Blanche Yorktheimer, violinist; Mme. Kaethe Pieczonka, cellist, with Mrs. T. V. Tyler at the piano. A. W. R.

Many Noted Artists to Be Heard at Plaza Tuesday Musicales

Among the artists engaged to appear at the Plaza Tuesday morning musicales are: Jan. 7, Thelma Given, violinist; Jan. 21, Marie Tiffany, soprano of the Metropolitan Opera Company; Victor Polant, violinist; Feb. 11, Rafaelo Diaz, and Cecil Arden, of the Metropolitan Opera Company.

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## Penalizing Musicians Who Fought in the War

To the Editor of MUSICAL AMERICA:

Every day ships arrive from overseas bringing home men from every profession who gave up their work to fight for Liberty. Most of those men are taken back to their former positions. May I ask what is to be done about the musicians who return to civil life and find that their positions have been filled?

Take for instance the men from symphony orchestras. Are they to be rewarded as they should be for what they have done or must they seek employment in theater and hotel orchestras? The musicians who gave up their fine positions with the orchestras to do their duty in the army or navy should not be slighted, and yet I know of several instances that seem to show that these men are not being treated very fairly.

It should be the duty of the orchestra heads to see that their former men are either given back their old positions or assisted to obtain positions worthy of their ability as artists.

A READER.

New York, Dec. 25, 1918.

## Professor Auer Protests Against a Misuse of His Name

To the Editor of MUSICAL AMERICA:

On the program of the blind Russian violinist, Abraham Haitowitsch (Æolian Hall, Jan. 4, 1919), I find the following announcement:

"Leopold Auer, attracted by his ability, undertook to complete his training and taught him personally until Haitowitsch was graduated from the Imperial Conservatory at Petrograd with the highest honors at the age of twenty.

"Leopold Auer, proud of his pupil, presented him to the Czarina of Russia, who arranged a concert for him. Thus he commenced his artistic career under remarkably favoring auspices."

I wish publicly to protest against such claims and such a misuse of my name. I never had a pupil by the name of Haitowitsch (I never accepted blind pupils, not knowing how to train them) and, above all, I never presented any of my pupils to the Czarina of Russia. I feel sympathy for the young man because of his affliction and wish him all success, but in justice to myself and my pupils, I cannot permit my name to be made use of in this way for the purpose of misleading the public.

L. AUER.

New York City, Dec. 29, 1918.

## Again That Calvinistic Censorship

To the Editor of MUSICAL AMERICA:

"A Christian Reader of MUSICAL AMERICA" evidently objects, with your clever Mephisto, to the "Calvinistic censorship." But since when have Christians joined hands with Lucifer? Manifestly, "A Christian Reader" is not so orthodox as he would have us believe, for in all classical annals Mephistopheles is served up to us as one of the seven great princes of hell and is described as "a crafty, scoffing, relentless fiend."

Or is it that this particular reader is merely not a modern and hence does not comprehend the more recent interpretations of the classics, such as he quotes, or the real meaning and very useful purpose of the Mephisto column? If so, I may be pardoned for saying that in our modern conception Mephistopheles is simply own son and disciple of Lucifer, which means "bringing light," or the morning star. *Lux*, light plus *ferre*, to bring—and when the planet Venus appears as the morning star it is called Lucifer. That is what Mephisto means

to all musical America. He is the great giver of light. Without him we very often would not know where to throw our very Christian little stones!—nor our sympathies, either.

"Let him who is without sin cast the first stone," eh? Well, since neither of us possesses name or identity, it is safe to say that it would be a relaxing spiritual frolic to get together with this excellent "Christian Reader" and swap experiences. Judging from his respect for stones, he would have some whoppers to relate!

Just a little friendly pleasantry, dear "Christian Reader," for I wholly agree with your kindly doctrine. More power to it! Above all things the world needs charity. But could we have a knowledge of love without hate, or an appreciation of good and evil without a censorship?

A Happy and Prosperous New Year to you!

Very respectfully,

ANOTHER CHRISTIAN READER.

Indianapolis, Ind., Dec. 28, 1918.

## Breaks a Lance with Homer Moore

To the Editor of MUSICAL AMERICA:

Being a constant reader of your valuable paper, I read with considerable interest an article published in your issue of Dec. 14 and signed by Homer Moore. Concerning this article, permit me to add a few remarks:

In regard to Mr. Moore's most interesting and no doubt carefully prepared statements, I should like to say that I agree with him heartily as to his emphatically expressed wish that you should publish at an early date in your splendid columns an article scanning the history of music in Europe, in order that Mr. Moore may have an opportunity to learn among many other things that Germany not only produced three opera composers—Wagner, Mozart and Weber—but that, unfortunately, also Gluck, Flo- tow, Meyerbeer, Lortzing, Humperdinck, Beethoven and a few others were born in that country and therefore, according to the views of Mr. Moore, should be barred from our stages.

Should you not be in a position to publish such an article at the present time, I will say that I would be only too glad to lend Mr. Moore a second-hand encyclopedia which will, I trust, enable him to

discover some more interesting facts about European music.

Mr. Moore is undoubtedly right when he says in his letter that we can well get along without Richard Strauss, Wagner, and Mozart.

Whether the old German masters should be excluded from our stages and concert-houses is not up to me to decide, nor is it in any way Mr. Moore's business. Public opinion, and especially the opinion of real music-lovers, will attend to that. But, while there may be good and sound reasons for barring the German music from our stages at the present time, there is absolutely no reason whatsoever why, in the meantime, the public should be fed on inferior music such as is being concocted to-day at a terrific rate of speed by certain musicians, who are working overtime creating substitutes for the excluded classical masterpieces.

K. A. ZWERG.

St. Louis, Mo., Dec. 20, 1918.

## They Make Him Wonder

To the Editor of MUSICAL AMERICA:

Thanks to A. Walter Kramer for writing and to MUSICAL AMERICA for printing the long and most excellent letter regarding criticisms by Messrs. Krebbel and Henderson. They seem to be two of the sourest, most irritatingly dogmatic writers of the day; but I take the Sunday Tribune and Sun and read most of their stuff every week, if only to see what a poor, half-blind, almost deaf old duffer I must be. A performance looks and sounds good to me, then I read their remarks and wonder.

F. M. TEED.

New York City, Dec. 25, 1918.

## Kind Words

To the Editor of MUSICAL AMERICA:

Enclose check for \$3 to cover my subscription to MUSICAL AMERICA for the coming year. I take great pleasure at this time to express my appreciation of your wonderful paper, every column of which makes exceedingly interesting reading.

Wish you further success, and with best compliments of the season,

HERMAN HELLER,

Musical Director of the California

Theater and Palace Hotel.

San Francisco, Cal., Dec. 18, 1918.

## SPALDING NAMES STREET IN ITALY FOR WILSON

Violinist, Serving with U. S. A., Chosen to Represent America at Dedication Ceremony

Italy now has an avenue named after President Wilson. When the city of Pesaro decided to name a street after the President of the United States a request was sent to the American Embassy at Rome for a worthy representative of America to be present at the dedication festivities. The choice fell on Albert Spalding, the famous American violinist, who is now serving with the American aviation forces in Italy. Mr. Spalding left Rome early in the morning, and, arriving at Pesaro, was driven to the large Piazza, where he was the guest of honor at the military review. He then proceeded to the Municipio for speeches and felicitations, followed by a banquet given by the Mayor, the Prefect and the Colonel of the Presidio. Signor Zanella, director of the music conservatory, and Signor Zandonai, composer of "Conchita," "Francesca da Rimini" and other works, were present and were greatly surprised to learn that this was the same Spalding who had given a violin concert in Pesaro five years ago.

After the banquet a long procession marched through the city to the avenue which Spalding named for President Wilson. All the people of the town were out, and the guests were pelted with flowers at every step.

They moved on to the Piazza, where Lieutenant Spalding, in response to in-

sistent calls for a few words from "il rappresentante Americano," made an address in Italian from the balcony of the Municipio.

The *Giornale d'Italia* of Pesaro thus reports his speech, in part:

"Citizens of Pesaro: In thus honoring our President you have to-day honored one hundred million Americans. It is not with words that I can thank you, though words can be symbols of something deeper. . . . Ideals, aspirations and conceptions of liberty can make use of the most insignificant interpreters, and it is with this consciousness that I come to you as a soldier of the United States to say that America rejoices and glories in this day of Italy's triumph as in that of a sister nation dear to us, for it is the triumph of the very ideal on the preservation of which we have staked our wealth, our happiness and our lives.

"The significance of Italy's position in the great war for liberty must have and does have a special meaning for all Americans. In 1914, at the very outset, Italy found herself facing two alternatives. The first and easy alternative was to accept the bribes of her then allies, Germany and Austria. These bribes consisted of actual territorial gains as payment for a benevolent neutrality and would have been more tempting to a nation less imbued than Italy with that high sense of honor and integrity which was this country's inheritance from the patriots of the Risorgimento. The second alternative was a long and costly war, costly in treasure and costly in lives, but rich in the fulfillment of the great destiny which Italy, true to herself, has never failed to follow. The grandsons and followers of Victor Emanuel II and Garibaldi could not and did not hesitate. And the ma-

terial triumph of to-day is the logical result of the spiritual triumph of three years ago.

"As an American and as a lover of Italy, I wish to say to you that it is this affinity of spiritual choice and spiritual triumph which so closely allies the true America and the true Italy. You were not attacked; we were not attacked; but the principles of liberty and honor were at stake for you as they were for us, and for a great people this meant but one choice. Your struggle was our struggle, and your triumph was our triumph. Long live your soldiers and your patriot king. Long live Trieste, Trent and Istria, now at last Italian. Long live Italy!"

## JERSEY CITY MUSIC

Many Well-Known Soloists Appear in Concerts of Month

JERSEY CITY, N. J., Dec. 21.—Two singers who have won praise in other cities gave a fine concert Friday night, Dec. 20, as an extra number in the Friday Forums of the First Congregational Church. They were Neira Riegger, soprano, and Henry Weldon, bass. Each received well deserved applause.

Leo Schultz, 'cellist, and two fellow members of the New York Philharmonic Orchestra, Alfred Kastner, harpist, and Anton Fayey, flautist, gave a pleasing program in Jersey City recently. They had a large and appreciative audience, and generously responded with many extra numbers.

John Barnes Wells, Mabel Beddoe and Earle Tuckerman were the out-of-town soloists at the big Peace Jubilee held in Jersey City on Tuesday, Dec. 17, when more than 5000 persons gathered in the Armory to express some of Jersey City's joy at the end of the war and to pay a just tribute to the many boys from this city who were in the "thick of the fight" in the Argonne in those last days. James P. Dunn and Irene McCabe were two of the local musicians to have part in the program.

John Kuehne has been selected by the Music Committee of the historic Bergen Reformed Church as bass in their quartet choir. Mr. Kuehne is not only a fine singer, but a pianist and composer as well; he is in charge of the vocal department of the School of Musical Art in Weehawken and is assistant conductor of the chorus at the Metropolitan Opera.

Hanna Brocks-Oetteking and Mrs. Lois Pinney Clark were two of the soloists at the community concert in Jersey City on Dec. 15. Calvin Kuhl also gave violin solos. The program was preceded by a community "sing," led by C. H. Congdon of the War Camp Community Service. A. D. F.

## Jules Falk Begins New Year with Mid-western Concerts

Jules Falk, the young violinist, whose last season's record totalled some 204 concerts, will make a brisk step into the new year. He has just signed a contract for a tour in the Middle West, during which his earliest appearances will include one in Wheeling, W. Va., Jan. 28, before the Woman's Club; in Canton, Ohio, Jan. 30; Alliance, Ohio, Jan. 31, and Youngstown, Ohio, on Feb. 3.

## Activities of Annie Louise David

The rush of the activities of Annie Louise David, New York harpist, continues unabated. She gave a recital with Viola Waterhouse, soprano, at St. Paul's Methodist Church, Dec. 19. She also played at the Pilgrim Church in Brooklyn on the morning of Dec. 22 and at the West End Collegiate Church in the evening of the same day; in Elizabeth, N. J., on Christmas day, and at the West End Collegiate Church on Dec. 29. Miss David is scheduled to appear at the Red Cross concert to be given in Æolian Hall on Feb. 1.

## Mme. Lashanska Aids Nursery

On Saturday, Dec. 28, a musicale was held at the New York home of Mrs. Adolph Lewisoyn, for the benefit of the Haven Day Nursery. Hulda Lashanska donated her services as soloist. The audience numbered many distinguished New Yorkers and the affair was hugely enjoyed, netting \$2,100 for the nursery.

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## Flonzaley Quartet Will Pay a Tribute to Roussel's Memory

THE second New York subscription concert of the Flonzaley Quartet on Jan. 21 will be, like the first, an "In Memoriam" concert, a tribute of admiration and gratitude to the memory of one of the numerous French artist-heroes who found duty to country stronger than duty to art and gave gallantly their lives for the glory of France and the betterment of the world. Paul Roussel is the name of the hero. In a letter addressed to Louis Bailly, the eminent Parisian viola player of the Flonzaley Quartet, Mme. Roussel, the widow, gives the following touching details about the departed composer and his "Quatuor Inachevé."

She says: "My husband, Paul Roussel, was born in Wattrelos (Nord) on May 11, 1884. After having won the highest distinctions for the violin and for harmony at the Conservatory of Lille, he came to Paris, entered the Conservatoire de Musique, studied a few years with Xavier Leroux and Paul Vidal and obtained finally the first prize for harmony, counterpoint and fugue. In 1914 the prize Depaule was accorded him for the first movement of

his unfinished quartet. He has written a good number of songs and several pieces for the harp and the violin.

"How many times since the mobilization had he not dreamed of finishing his beloved Quatuor! And how many beautiful plans had he made for future compositions!"

"I must tell you that he was unable to compete for the Prix de Rome, which is reserved exclusively for bachelors. He preferred to renounce this honor and marry. We were class chums.

"My husband reached Sedan on Aug. 5, 1914, from Holland, where at the outbreak of the war we found ourselves with the Lamoureux Orchestra. He took part in the battle of the Marne and remained in the trenches, near Rheims, for about two years, participating in several attacks. He had been proposed for the Croix de Guerre. In June, 1916, his regiment left for Verdun. It was almost entirely massacred. Only a few men survived, my husband among them. But one night, in spite of the remonstrations of his friends, he left his trench in search of water for a dying comrade. It was his last act of charity, and the last of his chivalric deeds. No one has ever seen him since."

## EDDY BROWN GIVES A NOTABLE RECITAL

Eddy Brown, Violinist. Recital, Carnegie Hall, Afternoon, Dec. 28. Accompanist, Max Terr. The Program:

"Devil's Trill" Sonata, Tartini; Concerto in A Minor, No. 5, Vieuxtemps; "Mélodie," Tchaikovsky; Rondino, Cramer-Brown; Minuet, Paderewski-Kreisler; "Hebrew Melody and Dance," Eddy Brown; "La Gitana," Kreisler; "Sérénade Espagnole," Chaminade-Kreisler; "Witches' Dance," Paganini.

Following his great success on the Pacific Coast recently, Eddy Brown made his first New York appearance of this season in the above program on Saturday afternoon. His popularity is growing and this time it was evidenced in a very big audience that filled Carnegie Hall. And he played in a manner worthy of the approval and admiration of the thousands who gathered to hear him.

To say that it was great violin playing does not begin to express it at all. We have always maintained that Mr. Brown's gift for his instrument was prodigious; and we are convinced that it is. In fact, we can think of no one before the public to-day who can deliver in a more accomplished manner the list of big violin works that Mr. Brown performed at this recital. Technically—and pyrotechnically—he outdid himself;

and if the double-stopping in harmonics in the Paganini number was not as perfect as Mr. Brown can do it, it must be charged to a faulty string rather than considered an error. The short pieces he invested with charm, scoring a triumph in his "Rondino" and in his new "Hebrew Melody and Dance." The latter is a very excellent composition; it is effective and is interesting for its modern harmonies, which the violinist employs adroitly to set off the melodies, which are traditional. That "gum-drop," Mme. Chaminade's "Sérénade Espagnole," made into a violin piece by Mr. Kreisler—why did he do it?—had to be repeated, for its last sixteen measures are all in artificial harmonics and audiences dote on them, largely, we believe, because they are not aware how this quality of tone is produced on the violin. Of course, Mr. Brown makes them very alluring.

Old Maître Vieuxtemps's A Minor Concerto is pretty stale these days. Its melodies are faded and its harmonies weak and unexciting. What a long concerto it is, or seems! Mr. Brown played it eloquently, brilliantly, poetically, warmly, and his audience gave him an ovation for it. The Tartini he is said to have done equally well. At the end of the program he played extras, the Bazini "Ronde des Lutins," Kreisler's "Old Refrain" and, during the program, Cui's "Orientale," all with his unusual skill.

The program was one of virtuoso music, played in virtuoso manner by a remarkable virtuoso. Next time we hope Mr. Brown will play more real music, say the Brahms A Major or D Minor Sonatas, or the Lekeu or d'Indy Sonatas. On this occasion he introduced to New York his new accompanist, Max Terr, a pianist of noteworthy ability, possessed of a fine touch, splendid rhythm and technical precision. A. W. K.



The Late Paul Roussel, the French Composer, in a Dugout in the First-Line Trenches at Verdun

## HANDEL AND HAYDNS GIVE "MESSIAH" EXCELLENTLY

139th Performance by Bostonians, with Noted Soloists, True to Best Traditions

BOSTON, Dec. 23.—On Sunday afternoon, Dec. 22, the Handel and Haydn Society gave its 139th performance of "The Messiah." As the society's first production of the oratorio occurred on Christmas day of 1818, the present performance was particularly memorable. Distinguished soloists were engaged, and since this performance took the place of the customary two of Christmas week, every seat was filled.


Many had looked forward to hearing Mabel Garrison and Arthur Middleton, but both these singers were ill. Fortunately the society was able to secure Florence Hinkle, always a favorite in Boston, and Henri Scott to take their places. Arthur Hackett and Merle Alcock were the other soloists.

It is too late in Boston's history to write much in description of this society's interpretation of "The Messiah." Under Emil Mollenhauer, the present conductor, the organization has lived up

to its fine traditions. Mr. Mollenhauer achieved his usual lovely *pianissimo* in the "Pastoral Symphony," and the effect he obtains with the words "wonderful counsellor" always seems to be what you have been waiting all your life to hear. The soloists won deserved applause. F. E. D.

## Sousa Writes New Patriotic March

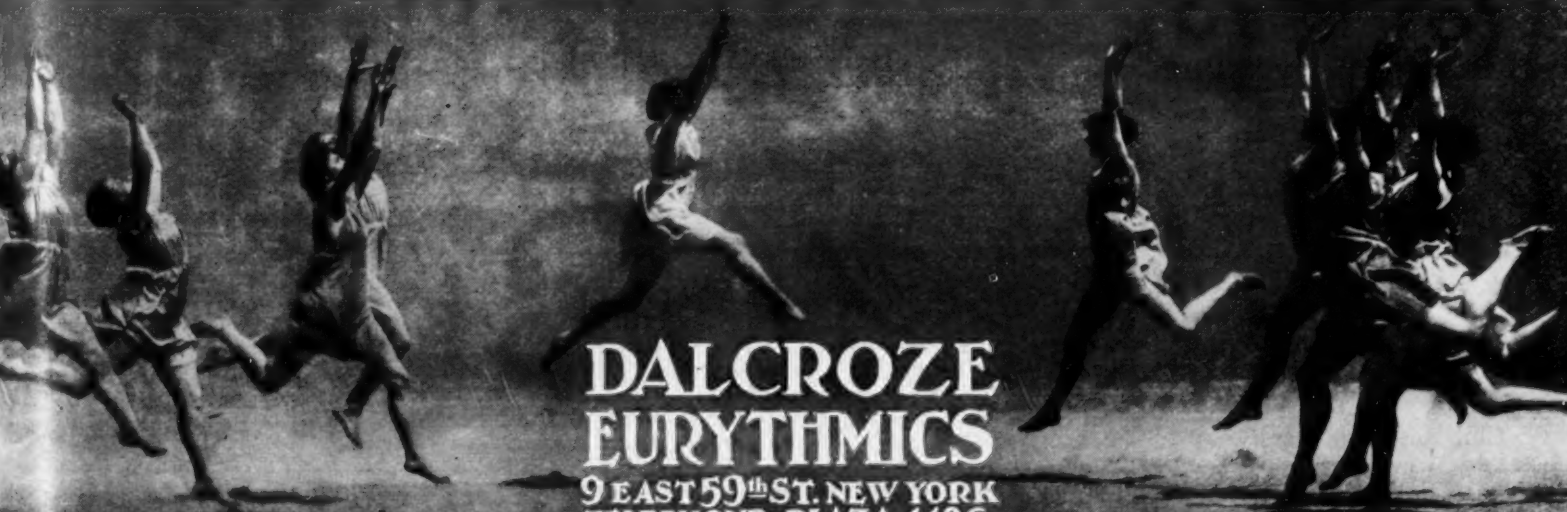
John Philip Sousa has just written a new march, "When the Boys Come Sailing Home," the text of which is by his daughter Helen. The song has a saucy humor and psychological uplift in addition to a graceful melody, which ought to make it popular quickly in every home throughout the United States. It is now being published by Harold Flammer, Inc., New York, in editions for voice, piano solo, band and orchestra.



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## NOTES OF THE CHICAGO STUDIOS

Chicago, Dec. 21, 1918.

**T**HE MacBurney Studios, Inc., are now under full operation, not only in their teaching but in the announced series of lectures. Among those to be heard are Lorado Taft, who will speak on sculpture, Dr. Edward Scribner Ames, on the ministry, Irving K. Pond, on architecture, and Dr. William Bishop Owen on normal teaching, each subject dealing with its relation to music.

In connection with the studios are several other independent studios grouped under one board of directors for greater efficiency. Among them are Glenn Dillard Gunn, with a piano department; Letitia Barnum, school of expression and art, and the Dearborn School of Lyceum Arts in all its departments. The public school methods are taught under the direction of Henriette Weber.

James E. MacBurney, brother of Thomas N. MacBurney, the president, is at present in France doing Y. M. C. A. work with the A. E. F., central division. He is a member of the MacBurney Studios faculty, and will have charge of the selection of certain pupils to be sent to the Beaux Arts in Paris.

Ebba Sundstrom, pupil of Richard Czerwonky, had the distinction of recently winning the violin contest over a large number of entrants, which was conducted by the National Federation of Music Clubs. She will represent Illinois in the district contest to be held later in the winter. At this contest a representative will be chosen to play at the

Federation's convention at Peterboro, N. H., next June.

Thomas N. MacBurney, president of the MacBurney Studios, Inc., read a paper entitled "Self Revelation" last Monday evening before a large and appreciative audience.

The Chicago Musical College reports with great regret the death of Ruby Roberts, student of Mrs. O. L. Fox, on December 15. Miss Roberts achieved great success at a recent concert given by the Chicago Musical College in the Ziegfeld Theater. She was a valued member of the choir of the Woodlawn Baptist Church.

Felix Borowski lectured Saturday morning on "The Rise of Instrumental Music."

The program presented by the pupils of Chicago Musical College in Ziegfeld Theater this morning comprised numbers for the piano, voice and violin. The following young people appeared: Corrine Thompson, Leona Kramer, Valeria Brown, Helen Hagen, Adelyne Morrison, Janet Allen, Gladys Welge, Jane Kimball and Mrs. E. Y. Culbreath.

Lucille Wynnekoop, pupil of Mrs. O. L. Fox, was soloist at a concert of the Milwaukee Symphony Orchestra last Sunday.

A recital by students in the preparatory department was given in Recital Hall Dec. 11.

Lillian Young, student of the dancing department under Andreas Pavley and Mrs. Reed, has been engaged as solo dancer in the "Leave It to Jane" company.

Christian Matheison, student of Kennard Barradell, has been engaged as soloist at the Château Theater.

Felix Borowski conducted his "Allegro de Concert" for organ and orchestra at the popular concert of the Chicago Symphony Concert in Orchestra Hall. Herbert Hyde played the solo parts.

Mr. Borowski lectured on the "Development of Opera in France" in the Ziegfeld Theater this morning.

The Lyceum Arts Conservatory gave an informal program and social hour Tuesday evening in its studios. Elias Day gave musical and dramatic interpretations. Jeanne Boyd was the accompanist and Frederick Morley the pianist.

Eusebio Concialdi, baritone of the Chicago Conservatory, sang for the Evanston Woman's Club last Monday. Gertrude Grosscup-Perkins, also of the conservatory, accompanied Mr. Concialdi.

Carl E. Craven, tenor, and Beulah Hayes, soprano, are appearing at the Hippodrome Theater this week. Mr. Craven assisted Blanche Bonn, pianist, in a program at the Armour Institute yesterday.

Louise D. Boedtker, soprano, pupil of Charles W. Clark, gave a program of French songs last Saturday afternoon. Roma Swarthout supplied splendid piano accompaniments.

A Christmas recital was given this afternoon in the studios of Mme. Sturkow-Ryder by pupils of Mme. Ryder and violin pupils of Jessie DeVore. At the end of the program Mmes. Ryder and DeVore played the Grieg Sonata in F Major. M. A. McL.

**Soldiers Give "Pinafore" Successfully**

CHATTANOOGA, TENN., Dec. 22.—A proof that the men in the army camps do not limit their likings to the popular songs of the day is the performances of "H. M. S. Pinafore," given at Camp Greenleaf and Camp Forest. Under the direction of Philip Walsh and Tolbert McRae, song leader at the camps, the opera was given six times, with the soldiers taking the various rôles, and more than 15,000 men heard the performances. The work was given with the co-operation of the commanding officer, Col. W. N. Bispham, who gave the men time to rehearse their parts during drill hours. Those in the cast were Tolbert MacRae as Captain Corcoran, Private Marshall as Ralph, Sergeant Salander as Dick Deadeye, Roger Bromley as Boatswain. Women from the Godmothers' Club took the female rôles.

## OPERA IN ATLANTIC CITY

**Creator Forces Give Two Performances—Leman Winter Concerts Begin**

ATLANTIC CITY, N. J., Dec. 24.—The appearance of the Creator Grand Opera Company in "Rigoletto" last Monday evening, followed on Tuesday by "Cavalleria" and "Pagliacci," was the first important musical event of the holiday season. Nixon's Apollo Theater held capacity audiences for both performances. As *Rigoletto* Giorgio Puliti displayed a clear and strong baritone voice; Regina Vicarino as *Gilda* gave a fine performance. Orville Harrold was a superb *Duke* and Henrietta Wakefield, the *Maddalena*, was in splendid voice. Puliti scored as great a success in "Cavalleria" as in "Rigoletto." The operas met the expectations of the large audiences and it is doubtful if Conductor Creator was ever heard to better advantage.

The prospect of a musical season comes as a delightful surprise to music-lovers here. After improvements, the Steel Pier season has been opened by the Leman Symphony Orchestra, J. W. F. Leman, conductor. Three concerts daily will be given.

The program for the Christmas holiday consisted of numbers by Auber, Verdi, Romberg, Suppe and Phillips. The soloist, Mina Dolores, soprano, charmed the large audience with works by Kramer and Brennan. Miss Dolores has a voice of fine quality, which she uses excellently. The applause was enthusiastic throughout. J. V. B.

## ATLANTA'S CHRISTMAS MUSIC

**Community "Sing" and Caroling Are City's Expression of Its Feelings**

ATLANTA, GA., Dec. 26.—Musical activities in Atlanta Christmas week were confined almost exclusively to the city's second big community "sing" held at Five Points Monday afternoon, and to the singing of bands of Christmas carolers in the theaters and beneath dozens of lighted windows.

Darkness had come before the "sing" at Five Points began, so Song Leader Charles P. Morse of Camp Gordon, directed the big chorus with a pocket flashlight as his bâton. His able assistant was Mrs. Armond Carroll, director of the "sing" for the sponsors, the local Red Cross chapter. The program, a varied one, consumed a delightful hour and was participated in by upward of 5,000 persons.

William E. Arnaud mobilized the juvenile carolers, tiny tots in flaming scarlet costumes, who revived the old English custom of singing beneath lighted windows. Beautiful old English hymns they sang, their voices on Christmas Eve drawing for them a tidy sum, which went to the Georgia Children's Home Society.

Dorothy High and Mrs. Frank Pearson were among others who directed bands of carolers. L. K. S.

**Wants Memorial Carillon for Albany City Hall Tower**

ALBANY, N. Y., Dec. 26.—Col. William Gorham Rice, State civil service commissioner and an enthusiastic music patron, has written a letter to the Mayor of Albany suggesting that a Carillon be placed in the City Hall tower as a memorial to the Albany soldiers and sailors of the world war. He also offers to contribute \$1,000 for the cost of the project, which he estimates at \$10,000. The bells should be cast from captured enemy guns provided by the government to make it a distinctive war memorial, he advises. Colonel Rice was private secretary to President Cleveland and a former Minister to Holland and is familiar with the Carillons of the Belgian cities. W. A. H.

**Levitzi Tells of Negro Soldiers Who Thought Themselves in Paris**

Mischa Levitzi, the pianist, told an amusing story recently. "One of my friends at a Hoboken pier told me," said Levitzi, "that one day a trans-

port loaded with Negro soldiers put back into the dock after having been out of sight of land for some hours. Down the gangplank strode a line of wondering Negro troopers, gazing about them with vast curiosity, not unmixed with disappointment. One of them approached an officer and, saluting, inquired in his most pompous manner:

"Kin de lieutenant, sah, be so kind as to direct me to de business portion of Paris, sah?"

"Ah was jus' a'thinkin'," commented the waiting troopers when they heard their comrade set right in his geography, "that he'd looked mighty like Hoboken."

Anna Case sang in Plainfield, N. J., recently for the Silver Cross Circle. The large audience was composed almost entirely of friends of Miss Case, who had known her when as a young girl she lived in Plainfield.

Mme. Heloise P. Renout, of Biddeford, Me., has been singing in her concerts Frederick W. Vanderpool's "Neath the Autumn Moon" with band accompaniment.

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## What Is Wrong with Our Band Music?

By Stanislaw Gallo

Head Instructor of the School for Bandmasters and Players at New England Conservatory of Music

IN the course of the evolution of musical instruments two principal types of ensemble have come to be formed. The first, for indoor music, formed of string, wind and percussion instruments, is called the orchestra; the second, for outdoor music, formed entirely of wind and percussion instruments, is called the band or, more recently, the wind orchestra.

The orchestra has reached its present stage of development through the work of the great musicians who gradually introduced new instruments in their scores, creating new tone colors and giving the orchestra an ever-increasing range of expression. From these composers the orchestra has received its large and wonderful repertoire, which includes not only symphonic music, but also the operatic and sacred music in which the orchestra takes an important part.

The development of the band, on the contrary, has been left to the efforts of a few isolated musicians, most of them bandmasters, who have not had the necessary international authority for imposing the application of any new ideas making for the advancement of their art. As a result, we find to-day in the different nations a number of excellent bands worthy of their international reputation (such as the Garde Republicaine, Paris; His Majesty's Grenadier Band, London; Sousa's Band, U. S. A., and the municipal bands of Rome and Turin, Italy) and also a lot of mediocre bands, but there are hardly two bands alike in the whole world—that is, there is no uniformity in regard to the kinds and proportion of instruments corresponding to the standard of instrumentation which holds for orchestras all over the world.

It was expected that the needed reform of the band would be brought about in the infantry regimental bands of those European nations which have long recognized the band as an important factor in the army as well as in the people's education and recreation. In spite of the unsparing praise often given to these European bands, they have, however, never reached the standard which would be a satisfactory model for the bands of the community. These infantry bands, in

fact, seldom rise above mediocrity, and are never made up in complete conformity to any approved type.

### Insufficient Appropriation

The principal reason, perhaps the only one, is that the appropriation for the maintenance of these bands is always insufficient. The appropriation should



Stanislaw Gallo, Head Instructor, School of Bandmasters, New England Conservatory

meet the following requirements: first, a salary adequate to the securing of a capable musician as bandmaster, the bandmaster to be an able player on one instrument, preferably a wind instrument, and to have had the equivalent of a Conservatory course in solfeggio, harmony, counterpoint and composition. He must understand the technique of the band instruments, be skilled in band scoring, and he must also have had sufficient experience in band conducting. Second, adequate salaries should be provided for all members of the band who should all be enlisted for a term of at least three or four years, and at the time of enlistment be, in every respect, professional players. Third, every player should use his own instrument, which should be of the type prescribed by the laws on the constitution of the band.

The salaries now available for bandmasters are in few cases large enough to secure more than mediocre musicians and, in addition, the number of salaries provided for the enlisted players is limited. The rest of the band has to be made up of drafted men who receive for their musical service only a few cents more

than the private soldiers. It happens, of course, that some of these drafted men are good players, but some of them are very bad, and some play instruments other than the ones needed. Moreover, the band suffers a reorganization each year as the men's term of service comes to an end. The entrance of the new drafted players each year makes the band sometimes better and sometimes worse than before—in any case, the result is continual variation both in the number of players and in the instrumentation of the band.

A large number of both army and civilian bands are still formed with a very restricted and incomplete wood-wind section which is often almost nullified by the disproportionately large brass section. Often a pure fanfare, or all brass band, would be preferable to this badly balanced band in which the ear is constantly offended by the screaming of half a dozen B-flat clarinets and three or four other wood-wind instruments which must overblow to make themselves heard at all. These bands may be passable in a street parade, but in the transcriptions of symphonic and operatic music, which form the repertoire of all bands, including those of the infantry, they naturally disfigure the original character of the music in such a way that some motifs are magnified out of all proportion, while others totally disappear.

This lack of uniformity in the formation of bands is naturally reflected in the band scores which vary endlessly in every country, and make it impossible for any band to acquire a repertoire uniformly arranged and suitable for a given ensemble. In England and the United States the full score of a band arrangement is not even published; only the separate parts are printed, the conductor having a condensed guide, which is often little more than a piano, or a first clarinet, or a first cornet part.

Most of these English and American arrangements, so-called, are made so that they can be used with a small band, that is, the piece must sound complete with about half a dozen wood-wind, a dozen brass, and a couple of percussion instruments. After the piece is fixed up for this combination, parts for other instruments are added; but as a rule these parts merely double the parts of the small band—a gain in volume, but not in tone color.

As for original band compositions, not arrangements of orchestral works, diligent search in band catalogs discovers a very few interesting numbers among the piles of marches and waltzes; but not even one band composition exists which is on a par with the best orchestral music.

The poor general aspect of the band has led most of the great composers to believe that the band is not worthy of their attention. Berlioz, it is true, composed his "Funeral and Triumphal Symphony" for a Grand Military Band of 111 players, but since then, although there have been great improvements in the band instruments and new families such as the saxhorns, the saxophones and the sarrusophones, have been added, very few musicians of wide reputation have used the band for the expression of their inspirations.

The development of outdoor pageants in this country is producing a corresponding interest in outdoor music which has already borne fruit in the composition for

band of a number of serious and dignified works. Among them may be mentioned the music by Frederick S. Converse, for the St. Louis pageant in 1914, and that of Chalmers Clifton for the Lexington pageant in 1915.

Practically all the concert repertoire of the band is, however, still formed of transcriptions of symphonies and fantasies from operatic music. Among these a certain number have been excellently made by competent musicians, but unfortunately the majority are below mediocrity, and show in every measure the deplorable fact that band music, which should be the most direct means of communication between the great musicians and the people, has been imprudently left in the hands of mere bunglers.

### ANN ARBOR CONCERTS

Special Programs Given for Students in Training—Greet Prokofieff

ANN ARBOR, MICH., Dec. 27.—Theodore Harrison, head of the voice department of the University School of Music and director of war camp music for the 5000 soldiers and sailors of the university who are in training, has made a deep impress upon these young men as well as the community in general. To make it possible for these soldier-students to hear more music, the University School of Music has arranged a series of twilight faculty concerts which are given Sunday afternoons when the students are free from their duties. In these concerts the following members of the School of Music faculty have participated: Mrs. Anna Schram-Imig, soprano; James Hamilton, tenor; Robert Dieterle, baritone; Anthony J. Whitmire, violinist; Dorothy Wines, Mrs. George B. Rhead and Albert Lockwood, pianists; Burton Garlinghouse and Earl V. Moore, organists, and Fischer's Orchestra.

In this series a program of community music was offered on Sunday afternoon, Dec. 15, with Mr. Harrison conducting. Familiar hymns and patriotic songs were offered. A group of Negro Spirituals, sung by James Hamilton, was of unusual interest.

The recent outstanding event here was the appearance of Serge Prokofieff, Russian composer-pianist, who appeared in recital on Saturday evening, Dec. 14, in place of Leopold Godowsky, who was detained in the West. This remarkable Russian musician proved to be a welcome visitor to Ann Arbor. The large audience which greeted him was eager to hear his works and to see the much talked about young man. They gave him an enthusiastic reception, although many were puzzled, rather than pleased or displeased. C. A. S.

Gina Ciaparelli-Viafora Star of Musical Reception

Gina Ciaparelli-Viafora, the well-known soprano and vocal teacher, sang recently at a musicale given by Mrs. Malcolm, at which over 300 persons were present. The audience was delighted with Mme. Viafora's singing of an aria from Charpentier's "Louise," as well as a group of Italian and English songs. Albert Sciarretti, at the piano, earned praise by his artistically played accompaniments.



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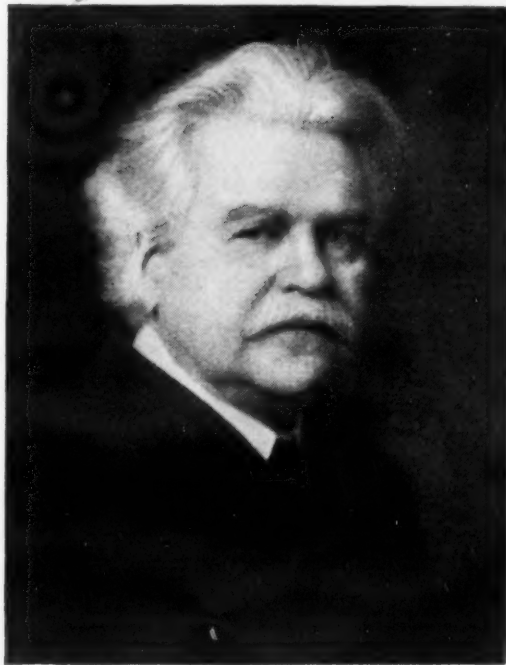
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## NEW MUSIC VOCAL AND INSTRUMENTAL

"TWO LOVES," "At Nightfall." By William Reddick. (New York: Hinds, Hayden & Eldredge, Inc.)

Two poems by Charles Hanson Towne, whose art is treasured by those who are interested in contemporary American verse, have inspired Mr. Reddick to these two songs. And one of them, "Two Loves," is not only Mr. Reddick's best song, but is one of the best new songs that we have examined in a long time. The loveliness of this poem, a real pastel, Mr. Reddick has translated into music of pellucid color, and with means so simple, without a single full chord, or arpeggio, he has erected in masterly manner a tonal structure as exquisite as a pagoda and as affecting as a symphonic prelude. It is a song that is kin in spirit with "Morgen," by Strauss, or "L'Invitation au Voyage" of Duparc; and when we say this we are mentioning two of the great songs of modern times. The song is for a high voice, either soprano or tenor.

The other song, "At Nightfall," is also a splendid one, a bolder composition, with a big crashing climax at the close that tenors will delight in. The harmonic scheme of the song is free and well handled and shows the composer's skill as a melodic modernist. It is also for high voice.

TWO SONGS OF CHILDHOOD. "Grandma's Prayer," "The Cunnin' Little Thing." By Richard Hageman. (New York: G. Schirmer.)

When a musician of Richard Hageman's distinction sets out to write some children's songs the result is something fine, something worth while. In fact, songs of this type can only be done satisfyingly by such a composer. For it is the serious musician who understands just how to make simple pieces like this interesting. Mr. Hageman has taken two lovely Eugene Field poems and composed delightful music to them. "Grandma's Prayer" is an *Andante molto semplice* for a medium voice, the accompaniment of a sustained nature proving just right for the charming voice part. There is a very attractive postlude of six measures.

"The Cunnin' Little Thing" is an *Allegro giocoso*, with a gay and happy voice part, purely melodic, over an arpeggiated accompaniment. There are virtually three stanzas in this song, the accompaniment being varied in each one. First we have the arpeggio, then an accompaniment in *staccato* sixteenth notes and finally, where the movement is transformed to a *Meno mosso*, Mr. Hageman suggests the line, "When baby goes a-rocking," with a 6/8 figure that is most fitting. It is interesting to note that the voice part in all three stanzas ends on the dominant, after which the piano answers with a dominant seventh chord leading to the tonic. "The Cunnin' Little Thing" is for a high voice.

In short, these are two little gems, miniature bits of lovely music, written with conspicuous ability by one of the best musicians in the land. Both of them will be very useful as encore songs, or they may be used together on a recital program with fine effect. Programs need songs of this kind to lighten up their character.

"LITTLE PAPOOSE." Harmonized by Harvey Worthington Loomis. (Boston: Oliver Ditson Co.)

This is one of a set of three Indian harmonizations by this very able composer, who touches nothing without leaving on it a personal and individual

note. For a medium voice this song is a delicate one, a pure Omaha melody, with which the composer has not tampered. He has supplied an artistic accompaniment to it, one that is very subtle and yet quite in the spirit of the tune. Mr. Loomis has also supplied the English text for the song.

"STORNELLI" ("Serenades"). By Emilio A. Roxas. "Dance the Romaika." By Harriet Ware. "Peep o' Day." By Marie Clifton Adsit. (New York: Harold Flammer, Inc.)

To an Italian poem by Cecilia Deni, with a worthy English version by Harold Flammer, Maestro Roxas has done a fine Italian song, one that has spirit and fire in it. The melody is very free and not at all conventional and the piano part passes through all kinds of tonalities before it finally reaches the key of C minor in which the song begins. It is very effective for a high voice.

Miss Ware's song is a waltz-song to a Thomas Moore poem. The gifted American woman, who has won so much favor for her many songs in the past is shown here in a light mood, a mood of gay melody. Vocally it is also a capital piece, with plenty of chance for the singer, a soprano, of course, to shine. The piano accompaniment is not difficult.

Along very simple lines "Peep o' Day" makes its appeal. It is made of ingratiating materials and ought to be a good encore song. There is a dedication to Margaret Woodrow Wilson. The song is for a medium voice.

WEDDING MARCH. By John Philip Sousa. "On the Fields of France." By John S. Zamecnik. (Cleveland: Sam Fox Pub. Co.)

John Philip Sousa's reputation was made on marches. Of those marches the world has not yet tired, for they are the best in the last thirty years. They are military marches for band; some of them have been played by orchestras as well, but with much less pleasing effect. For Sousa is a band composer, and his field is the march for military band. And that kind of march is a very special matter. It has no relation to the grand march, as exemplified by Wagner in "Tannhäuser," Meyerbeer in "Prophète," Kretschmer in "Die Folkunger" or Mendelssohn in "Midsummer Night's Dream."

In his "Wedding March," which was written to take the place of the Mendelssohn and Wagner marches during the war, Mr. Sousa has attempted to write a grand march. Much as we would like to praise it and welcome it to his list of excellent marches, we are unable to. For it is a composition of no distinction; its melody is weak, its structure is not closely knit. There may be certain persons who will wish to get married to this march, persons only, however, who labor under the impression that one cannot be a good American and get married to music by a German (Mendelssohn), who died in 1847 and who was one of the most lovable men in all musical history, and who, we forgot to add, had nothing to do with the Great War.

This Sousa "Wedding March" is in every sense a *pièce d'occasion*, as is the one which the present music critic of the New York *Herald* has recently put forward. Mrs. Oliver Cromwell Field, of the American Relief Legion, which after adopting a resolution, requested Lieutenant Sousa to write this march, and her followers will probably make much propaganda for this march. But we fear that their efforts will not save it from that place of rest which is earned

by its failure to rise to anything like eloquence in even a single measure.

In addition to the piano solo edition issued, there is a concert edition for piano, which the noted composer, Homer N. Bartlett, has made. It is a fine piece of work that Mr. Bartlett has done and for it he deserves great credit.

Mr. Zamecnik's song, "On the Fields of France," to a poem by Gunner's Mate George M. Mayo, is a splendid song, which unfortunately was born too late. Its point is hardly vital these days, though it is certainly much better musically than many of the songs of the war. The title page reveals the fact that it is "dedicated to and sung by Reinald Werrenrath." High, medium and low keys are issued.

"IN FLANDERS FIELDS." By Charles Gilbert Spross. (Cincinnati-New York-London: John Church Co.)

We have seen a number of setting as songs of this splendid poem of Lieut. Col. John McCrae, who fought and died in Flanders with the Canadian forces. Some have been excellent, but impracticable as recital songs; others have been too conventional. To Mr. Spross we must give the palm for having set this poem to music that is at once emotionally strong and at the same time effective for the singer to sing and the audience to listen to. His song is stirringly dramatic, and all through it he keeps his spontaneous melodic gift flowing, here in the voice part and there as an undercurrent in the piano. The song ranks among the finest Mr. Spross has done and deserves a hearing by our best singers. For the title-page the publishers have appropriately employed a reproduction in colors of the striking painting by Philip Lyford, inspired by the McCrae poem. The song is published in high and low keys.

"POURQUOI?" By Josef Martin. (New York: Published by the Composer.)

This is an agreeable song for medium voice with piano accompaniment, a song that can be made very pleasing in the hands of a fine singer. Mr. Martin has a good command of melody and writes without mannerism. He has also written the French text of the song. There is a dedication to Clarinda Smith.

A. W. K.

### NEW MUSIC RECEIVED SONGS

#### Sacred Songs

"O'er Bethlehem's Hills." By Irène Bergé. "O Lord, Our Lord." By John Hyatt Brewer. (Boston: Oliver Ditson Co.)

#### Sacred Duet

"The King of Love My Shepherd Is." By William R. Spence. (Boston: Oliver Ditson Co.)

#### Secular Songs.

"Barbara Allen." English Folksong, arranged by William Arms Fisher. "Cancion de Maja." Spanish Folksong, arranged by Heinrich Reimann. "Oj Chmieleu." Polish Folksong, arranged by Heinrich Reimann. "Sorgen." Swedish Folksong, arranged by Heinrich Reimann. (Boston: Oliver Ditson Co.)

#### FOR THE PIANO

"Gabrielle Gavotte." By Hanna von Volenhoven. (Boston: Boston Music Co.)

For the Violin with Piano Accompaniment. "Le Mirage." "Plaisanterie." "Poème." By Arthur Emil Uhe. (New York: Breitkopf & Hartel, Inc.)

For the Cello with Piano Accompaniment. "Sur la Mer." "El Souvenir." By Maurice F. Lyons. (New York: Breitkopf & Hartel, Inc.)

#### CHORAL MUSIC

##### Secular

For Two-Part Women's Voices with Piano Accompaniment. "Welcome, Sweet Pleasure." By Arthur W. Marchant. (Boston: Oliver Ditson Co.)

For Three-Part Chorus of Women's Voices with Piano Accompaniment. "Alsatian Pastorale." "Alsatian Noel." "Through Lorraine as I was Faring." Harmonized and arranged by Hippolyte Mirande. (New York: G. Schirmer.)

##### For Mixed Voices

"To the Evening Star." "Break, Break, Break." By W. Berwald. (Boston: Oliver Ditson Co.)

##### For Male Voices

"Bendemeer's Stream." Old Irish Melody. Adapted and Harmonized by John Hyatt Brewer. (Boston: Oliver Ditson Co.)

#### SACRED

##### Anthems for Mixed Voices

"There Were Shepherds." By Louis Adolph Coerne, Op. 122, No. 1. "Sing and Rejoice." By George B. Nevins. "Ye Joyful Bells, Lift Up Your Voice!" By Philip Greely. "Joy-bells Ringing Near and Distant." By William R. Spence. (Boston: Oliver Ditson Co.)

"Six Old English and French Christmas Carols." Selected and Edited by Charles Fonteyn Manney. (Boston: Oliver Ditson Co.)

#### CATHOLIC CHURCH MUSIC

##### For Mixed Voices

"O Salutaris Hostia." By Melchiorre Mauro-Cottone. (Boston: Oliver Ditson Co.)

#### PATRIOTIC MUSIC

"On to Victory." By Christine Burnham. (Boston: Oliver Ditson Co.)

### MADISON'S CHRISTMAS MUSIC

Mozart Club Honors Memory of Men Who Gave Lives in Battle

MADISON, Wis., Dec. 23.—Last Sunday evening the Mozart Club gave a concert at the First Presbyterian Church. Among the items of interest were a group of songs sung in memory of their fellow singers who have paid the supreme sacrifice; a "Hymn" by Mr. Bass, the club conductor, and MacDermid's "Land o' Mine" were special numbers. Mr. Bass also sang "Arm, Arm, Ye Brave" from Handel's "Judas Maccabeus" in stirring manner.

On the same evening Walter E. Kalinowski gave a cello recital at Edgewood Academy. Among his numbers were the Servais Concerto and a group of his own lighter compositions. Also on the same evening the choir of the University Methodist Church gave "The Story of Christmas," by H. Alexander Matthews. L. L. Townsend conducted and solo parts were taken by Dorothy Martin, Marjorie Mitchell, Margaret Wensly, Marie McKittrick, Earl Brown and Earl Swinney.

On Thursday and Friday evenings a vested choir, composed of the Central High School choruses, gave a concert of Christmas carols.



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## EIVIN BJORNSTAD REVEALS HIS ART IN OPERATIC ROLE



Eivin Bjornstad, Norwegian Tenor

Eivin Bjornstad, a young Norwegian tenor, who has been studying with Oscar Saenger for several seasons, made a decided hit in the rôle of *Don Carlos* in "The Doctor of Alcántara," given under the auspices of the National Opera Club of America at the Waldorf-Astoria last month. Mr. Bjornstad displayed a tenor voice of beautiful quality and unusual talent for acting. He was fully equal to the demands made in this part. Mr. Bjornstad has filled several concert engagements this season, and has a number of bookings for the winter. He is soloist at the Good Shepherd Presbyterian Church, New York City.

## NEW ORLEANS'S ORCHESTRA

Season to Include Four Concerts—  
Teachers Study Community Singing

NEW ORLEANS, LA., Dec. 21.—A study of the development of community singing all over the country and the consideration of local possibilities in this direction is being made by the New Orleans Music Teachers' Association, of which Florence Huberwald is president. "Music for everybody" is the third year slogan of the New Orleans Symphony Orchestra, rehearsals of which have begun. The organization plans to give six concerts and Mrs. Hubbard Moylan Feild, founder and guarantor, is leading a drive to put the association in the first rank. Five regular concerts and one special concert are planned, the last to be made up of a program specially adapted for the audience, which is to be composed of children from the various orphanages. The symphonies to be given at the regular concerts are the "New World," by Dvorak; D Minor, by Franck; "Pathétique," by Tchaikovsky, and Beethoven's "Eroica." One entire program will be made up of the compositions of Dr. Giuseppe Ferrata, head of the Newcomb College School of Music. American compositions will be

represented. There are more than sixty members in the personnel of the orchestra and some soloist will be featured at each concert.

The concert tendered Adrien Freiche on Dec. 16 was a success. The young violinist acquitted himself worthily, furnishing the Philharmonic Society justification of its efforts to provide for a scholarship in behalf of this budding artist. Beryl Rubinstein, a former Orleansian, returned from New York to convert the affair into a joint recital, opening the program with the "Kreutzer" Sonata of Beethoven, an undertaking in which both acquitted themselves famously. The "Perpetuum Mobile" of Ries was a triumph of clean technique for young Freiche, as was his playing of a concerto of Max Bruch and the "Ave Maria" of Schubert, arranged by Wilhelmj. Mr. Rubinstein gave much pleasure, particularly in the Liszt group. René Salomon showed himself adept in the art of accompanying and gave excellent support at the piano.

The Saturday Music Circle presented a program on Dec. 21, the most memorable number being a Beethoven Trio for piano, violin and cello, in which Eugénie Wehrmann Schaffner, Henri Wehrmann and Otto Finck gave splendid account of themselves. Alfred Miester and Ella de Los Reyes, basso and violinist respectively, were the soloists and added to the laurels each has won.

Golda McAardle, pianist and pupil of Dr. Ferrata, was the recitalist at the weekly concert given under the auspices of the Newcomb School of Music on Dec. 12. H. P. S.

## PITTSBURGH HEARS FINE PRODUCTION OF "ELIJAH"

Sue Harvard, Lila Robeson, Charles Hart and Arthur Middleton as Soloists—Duncan Dancers Appear

PITTSBURGH, PA., Dec. 21.—The Isadora Duncan Dancers came Friday night and visualized George Copeland's playing, while Copeland, at the piano, auricularized the lilting terpsichoreans in Gluck, Chopin and Schubert. This enterprising and novel entertainment came under the auspices of the Art Society, and was one of the most enjoyable evenings the organization has given the "steel city." Mr. Copeland was thoroughly *en rapport* with the dancers; he was never "up stage," never out of the picture. Whether he played Bach, Debussy or Albeniz, he played as an artist should. As for the Duncan dancers, they were Puvis de Chavannes in purity, a Greek frieze in motion, and very often they were nothing but lovely butterflies shimmering in the light.

The Mendelssohn Choir gave the finest performance of "Elijah" on Friday night that we have heard. The soloists were Sue Harvard, Lila Robeson, Charles Hart and Arthur Middleton. If that isn't a formidable and competent roster of artists we would like to hear from New York. The Mendelssohn Choir, under the baton of Ernest Lunt, gave the "Elijah" last year, and they made such a success of it that they were compelled to repeat it this year. The chorus work was most commendable; attack, release and dynamics were all that could be asked.

Arthur Middleton is the best *Elijah* we have heard since Gwilm Miles declaimed the rôle. In all respects he was magnificent. Sue Harvard shared the solo honors with him. She has glorious tone and has mastered the difficult and somewhat lost art of recitative. Her singing made a deep impression. Lila Robeson thrilled us with her warm contralto voice. She is dramatic and intelligent and has a splendid conception of oratorio work. Charles Hart is a

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tenor of remarkable sweetness. He sang with understanding and style. The lesser solo parts were in competent hands and not given to pupils, as is usually the case. Mrs. G. Irene Garrison, soprano; Ruth Seaman, mezzo-soprano; Mrs. Gertrude Schuman Thomas, contralto; Raymond Miller, tenor; Robert F. Coe, baritone, and Robert L. Tice sang the trios and quartets and did them exceedingly well. Walter Fawcett at the organ supported the voices in a masterly manner. He is probably the best young organist we have.

Sudworth Frasier has returned from the army, and "Bob" Wick has given up "mob singing" at one of the encampments. Both of these men represent what is best in church singing.

H. B. G.

## MUCH MUSIC IN TULSA

Concerts and Recitals Have Had Large  
Audiences

TULSA, OKLA., Dec. 21.—With the opening of our musical season came a siege of severe influenza—consequently the engagement on Oct. 19 of the big all-star quartet, consisting of Alda, Lazzari, Martinelli and De Luca had to be canceled and booked for a return date in May.

During the quarantine Tulsa was favored by the visit of a talented New York soprano, Lillian Gillette Epstein. Mrs. Epstein possesses a beautiful voice and plans are being made for her return in a public recital.

On Nov. 17 John Knowles Weaver began his series of annual organ recitals at Henry Kendall College and was greeted by a most enthusiastic audience.

At his concert in Convention Hall on Nov. 20 John McCormack sang to a house that was packed to the doors, with 100 persons on the stage. He gave a delightful program, with Winston Wilkinson and Edwin Schneider assisting.

On Nov. 27 Moses Boguslawski appeared in piano recital at the home of Mrs. J. R. Cole, under the auspices of the Hyeckha Club. Mr. Boguslawski, who is a favorite here, was received with much enthusiasm. On Nov. 30 the Hyeckha Club held its open meeting of the season at the home of Mrs. J. B. Means.

The appearance here of the Paris Con-

servatoire Orchestra on Dec. 13 was a distinct success, and while under the supervision of the Allied Civic Clubs, the business management was turned over to Robert Boice Carson. The large audience that gathered in Convention Hall was most enthusiastic, and from the opening measures of the "Star-Spangled Banner," with which M. Messager opened the program, until the close they played with a purity and suavity of tone and a perfection of finish that was above criticism.

During the Red Cross drive the Cadman Club is devoting each day toward making a decided success. The club will make its first appearance at Convention Hall on Jan. 31, with Reinald Werrenrath as soloist.

The Liberty Chorus singing, which has been such a success, will be continued during the entire season, and will be under the direction of Robert Boice Carson, with Harry Kikaddon as organist and A. D. Young as cornetist.

R. B. C.

## Install Indiana Chapter of American Organists' Guild

MUNCIE, IND., Dec. 27.—The Indiana chapter of the American Guild of Organists was installed at De Pauw University Dec. 16, and an inauguration organ recital was played by Van Denman Thompson, who gave numbers of Boellmann, Jacob, Thomas, Thompson himself and others. Violin solos were given by Howard J. Barnum. The officers elected for the chapter were Van Denman Thompson, dean; vice-dean, Mrs. Carrie Hyatt Kennedy, Indianapolis; secretary, Mrs. Ida Burr Brill, Muncie; treasurer, Mrs. Myra S. Gordon; librarian, Dean Armstrong; registrar, Mrs. Edna C. Otis.

## Audience at Paterson Benefit Concert Hears Neergaard

Leore Neergaard, the New York tenor, was soloist at the benefit concert given for the Soldiers and Sailors' Canteen in the High School Auditorium, Paterson, N. J., Dec. 19. Mr. Neergaard sang charmingly two groups of songs, which won for him praise from the large audience. His offerings included Vanderpool's "Values," Thomas's "A Song of Sunshine," Tours's "Mother of Mine," Adams's "Mona," Mana-Zucca's "Two Little Stars" and Woodman's "The Joy of Spring."

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## TO MEMBERS OF THE MUSICAL ALLIANCE

THE members of the Musical Alliance, as their annual dues, amounting to the modest sum of one dollar, come due, will be notified by the secretary and are requested to remit the amount as promptly as convenient.

During the few months of its existence, and in spite of war conditions and the general disruption of industry, and particularly of the musical activities, caused by the epidemic of influenza, the Alliance has already been able to accomplish much.

It was a leading factor in preventing the adoption of the 20 per cent tax on all tickets to musical performances.

It has greatly aided the movement to establish community choruses.

It caused Governor Brumbaugh of Pennsylvania to issue a proclamation calling for the establishment of singing, marching parades, which have already been taken up all over the country.

It has already been effective in a number of places in helping those who are working for the introduction of music into the public schools.

It is back of the present movement for the establishment of opera in the English language and for the encouragement of American composers.

It has already started a movement which is of the highest importance for the introduction of music into factory life. Several of the largest concerns in the country have already seen the advisability of such action.

Inasmuch as at the next session of Congress matters vital to the musical world, including the establishment of a Ministry of Fine Arts, will come up, you are earnestly urged to continue your support of the organization.

*John C. Freund*

President Musical Alliance of the U. S.

### Secretary Cincinnati Musical Festival Joins

Enclosed please find check for \$1 for membership in the Musical Alliance.  
FRANK R. ELLIS, Secretary,  
Cincinnati Music Festival Assn.  
Cincinnati, Ohio, Nov. 28, 1918.

### Hopes Ideals Will Soon Be Realized

Enclosed find \$1, annual dues for membership in the Musical Alliance. It is to be hoped the ideals for which MUSICAL AMERICA and the Alliance stand will soon be realized.  
J. L. SWIHART,  
Supervisor of Music,  
City Public Schools.  
Huntington, Ind., Nov. 29, 1918.

### Noted Chicago Pianist Joins

I am, and always have been, an ardent and a sincere advocate of American music and American musicians. I enclose check for membership.  
THEODORA STURKOW-RYDER.  
Chicago, Ill., Nov. 30, 1918.

### In Fullest Accord and Sympathy

Enclosed find \$1, which accompanies my sincere wish to join the Musical Alliance of the United States. With

all that it stands for and aspires to, I am in the fullest accord and sympathy and hope that I may be privileged to serve, in some slight fashion, the big cause it represents.

Heartily yours,  
JULIA C. ALLEN.  
Columbus, Miss., Nov. 25, 1918.

### A Privilege to Help This Work

I am about to sail for France. Let me take the opportunity to say that I esteem it a great privilege to be counted among the many who are most in accord with the great work John C. Freund is doing in placing the American musical world where it should be.  
ELIZABETH WINTHROP EDGAR.  
New York, Nov. 13, 1918.

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MARGARET GOETZ.  
Los Angeles, Cal., Nov. 25, 1918.

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JULIA E. CRANE, Principal,  
The Crane Normal Institute of Music.  
Potsdam, N. Y., Nov. 25, 1918.

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I have followed the work of the Alliance with a keen interest and feel confident that it will help the musicians of

## ST. LOUIS ORCHESTRA IN FIFTH PAIR OF CONCERTS

Conductor Zach Leads His Men in Well Devised Program—Plans for National Teachers' Meeting

ST. LOUIS, Mo., Dec. 22.—The fifth pair of symphony subscription concerts was minus a soloist, but Conductor Zach arranged a program of distinct beauty and one which found favor with both audiences who heard it. The first half of the program was devoted to an inspiring reading of Dvorak's Symphony, "From the New World." Particularly well done was the second movement, in which the string section did magnificent work with their *pianissimo* effects. The second part was in smart contrast, Mr. Zach choosing Fitelberg's symphonic poem, "The Song of the Falcon," a highly ornamented piece of music that did not meet with much favor, despite the fact that it was admirably played. Henry Hadley's Overture, "In Bohemia," was the closing number. This work is full of beautiful coloring, which Mr. Zach brought out in fine manner.

Last Sunday's "Pop" concert afforded a big audience a most enjoyable entertainment, for it was their first opportunity to hear the concertmaster, Michel Gusikoff, play with the orchestra this season. He gave the Mendelssohn Concerto in his usual highly satisfactory way. He was so heartily received that he responded with an encore, with Mr. Fisher at the piano. Other numbers on the program which were especially liked were Victor Herbert's "Panamericana," the waltz from Tchaikovsky's "Eugen Onegin" and Percy Grainger's "Shepherd's Hey," which was repeated.

Many preparations are being made for the entertainment and meetings of the National Music Teachers' Association, which will hold its annual convention here the last two days of the year. Ernest R. Kroeger, who has charge of a number of departments, has been very busy. The programs arranged are interesting and include conferences on

America as no other organization can. If at any time I can be of active service to the Alliance do not hesitate to call on me, for I shall be glad to do all that I can for its furtherance.

JOHN J. BECKER,  
Dean, College of Music,  
University of Notre Dame,  
Notre Dame, Ind., Dec. 5, 1918.

### The Present Time Is Music's Golden Moment

Enclose check for \$1. Kindly enroll my name on your membership list. The present time is music's golden moment. That it may be appreciated at its true value is my earnest wish. Wishing you all well merited success,

Mrs. EMMA G. WHEELER.  
Mandan, N. D., Dec. 6, 1918.

### This Most Worthy Cause

Enclosed find check covering annual dues for membership in the Alliance. Though belated, it carries with it a most sincere interest in this very worthy cause.

MORTIMER BROWNING,  
Greensboro, N. C., Nov. 29, 1918.

### In the Nick of Time

Enclosed please find \$1 for membership in the Musical Alliance. This movement is certainly in the "nick of time."

HOWARD W. D. TOOLEY,  
Sullivan, Ind., Nov. 23, 1918.

piano and voice, programs of music by local composers and two night concerts by musicians of note. A piano recital by Harold Henry will be one of the features.

H. W. C.

### Brooklyn Orchestral Society to Give First Public Concert

The Brooklyn Orchestral Society, of which Herbert Braham is conductor, is to hold its first public concert on Dec. 30. The society is a new body, which is aiming to provide Brooklyn with a representative symphony organization, and at present numbers some sixty active members. Herbert J. Braham, its conductor, is well known in Brooklyn music circles. After several years with the Henry Savage company he successively conducted the Hoadley Musical Society, the Brooklyn Philharmonic Club and the Brooklyn Symphony Orchestra. He is also a member of the Executive Music Committee of the Brooklyn Institute of Arts and Sciences. He was elected head of the Orchestral Society in 1916.

### Signal Honor for Rachmaninoff from Worcester Audience

WORCESTER, MASS., Dec. 27.—Never has an artist been more signally honored by a Worcester audience than Serge Rachmaninoff, eminent Russian pianist and composer, who played in Mechanics' Hall on Dec. 18 in the second Ellis concert of the winter. The Liszt Rhapsody at the close of the program was followed by thunderous applause, and not a person in the audience of nearly 1500 left his seat until Rachmaninoff returned with a final encore, a brilliant "Polichinelle" of his own.

T. C. L.

Alma Gluck returns to the concert platform this season for the first time on Saturday afternoon, Jan. 18, in Carnegie Hall. Efrem Zimbalist, the violinist, also makes his first bow of the season in a recital at the same hall on Sunday afternoon, Jan. 12.

Mme. Yolanda Méro will present an all-Chopin program at her next piano recital in Aeolian Hall, Monday afternoon, Jan. 13.

## THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

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3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

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## National Conservatory Will Be Agency of Musical Regeneration

Depressing State of Public Taste, as Shown in Operatic Situation, Demonstrates Need of Corrective—Line of Evolution in Nation Which Produced Rimsky-Korsakoff Shows How America May Come Into Her Own Musically

By DOROTHY J. TEALL

IF the scene of his search for circumstances under which he might "come out strong" had been modern New York instead of mid-Victorian England and America, Mark Tapley would doubtless have found the operatic situation a fruitful field of operation.

Anyone who has read of Mark and his irrepressible jollity will remember how he entered the service of the younger Martin Chuzzlewit in the expectation of involving himself in circumstances so depressing that their grip would squeeze all the jollity out of him, as the serpent did the life-blood out of Laocoön and his sons, unless he should exercise the utmost force of character. And anyone who has read of that same Mark will remember how Martin, undergoing a moral regeneration, became so different a master from what everyone had expected him to be, that no credit could any longer attach to his servant for maintaining his jollity. Nature seemed to have elaborated a conspiracy to keep poor Mark's jollity from meeting anything like a crucial test. It is certainly unfortunate that he was not acquainted with the operatic situation of to-day. Not even he, one would think, could have continued jolly in the face of it.

For the operatic diet furnishes a fair index to the state of the public's musical health, and opera to-day is at a low ebb. One week, as MUSICAL AMERICA has remarked editorially, the opera-goer "gets Verdi and Puccini. Next week he gets Puccini and Verdi." It is indeed a desperate condition. Along comes Serge Rachmaninoff, the great composer, illuminating the gloom with the query, Why does not America know the operas of Russia, particularly the ten great works of Rimsky-Korsakoff? — along comes Mr. Rachmaninoff with this positively scintillant suggestion, only to rouse to utterance various Russian musicians who offer for every hope raised by

him a drenching cold-water counter-argument. They do not doubt the artistic greatness of the Russian works any more than Mr. Rachmaninoff does; indeed they are even more emphatic than he on this point; but what about the commercial greatness of these operas? There the pessimists score. For Mr. Rachmaninoff admittedly spoke from the point of view of one unacquainted with the American public. Perhaps, indeed, he had witnessed a performance at the Metropolitan Opera House. Perhaps, too, during an intermission, or (dare we breathe it?) during a bit of the bad singing which a careful listener can observe even within those sacred precincts, Mr. Rachmaninoff's eyes fell upon, literally fell upon, the names engraved in the gilded arch over the stage: Weber, Mozart, Verdi, Wagner, Gounod, Beethoven. They are written up so high that only the gallery-gods are likely to see them and be able to correct the order in which they have been quoted.

The gallery-gods! There is the sore spot on the musical public's integument. No one makes a secret of the inartistic motives which animate the occupants of the boxes and orchestra chairs, but in the gallery, we are told, the true representatives of the artistic public are to be found, and therefore it was on them that those who took heart of grace at Mr. Rachmaninoff's words founded their faith. But many musicians who, having lived in Russia, know it as only a native can, and at the same time are acquainted with the foibles of the Americans, will tell you, albeit with infinite regret, that America has no musical public. Granted, she has a public which will drink in Puccini and the lesser works of Verdi like their favorite soft drinks; but she has not, say these despondent ones, a musically intellectual or even keenly emotional public.

They point their argument by enumerating the surpassing virtues of the Russian public. First of all, every Russian city has its opera house. There the people, all the people, flock to listen to the history and legendary lore of their country set forth in word and tone. Every child knows the story of such a work as "Ivan the Terrible"; every child is brought up on the great Russian classics. Nor does this intense intellectual and at the same time emotional nationalism close the Russian mind to a just appreciation of the music of other nations. Odessa, for example, a city of only four or five hundred thousand population, supports two operas, one of them an Italian institution with a largely Italian staff. And the Russians know the Italian works as well as they do those of their compatriots.

State-supported opera seems to be the paramount need if artistic standards are to take their legitimate place of prime importance. Competition may be the

best means of securing wholesome and healthy results in supplying the public's material needs, but in art it works much evil. At present it is responsible for New York's having but one opera house, an institution run on so gigantic and expensive a scale that its management dare not take one risk, but must always play safe. In this case the competitive system has obviously militated against the public's best interests.

But have we a public? the pessimists urge. Any American who seriously cares for the cause of music must hope, must indeed believe, so. Yet it is true that our public is voiceless. It is not moneyed, and its wish therefore must go unheeded by such an institution as the Metropolitan. The pessimists seem to have some right on their side when they remark that a voiceless public might almost as well be no public at all.

Fortunately, they are not entirely pessimistic. Even supposing that we haven't a public, we could create one by the institution of a national conservatory. It is not merely desire, but reason, which makes us believe that such a conservatory would act as a nucleus for a tremendous musical flowering. For in the case of Russia, Russia the emotional, Russia the anarchistic, musical taste followed this orderly line of growth. It can be demonstrated, step by step, by an unshakable process of logic, that the founding of a Russian conservatory led to the appearance of all the musical good things which Americans, envying, dream of as unattainable.

So, perhaps, the pessimists are but lambs in wolf's clothing, for an American national conservatory has passed from the stage of a dreamed-of possibility to an almost tangible reality; and for it American musicians are working together, heart and soul. Our eyes shall yet see the light of a new day in American musical taste—if we stop covering them from the radiance and crying out against the man-made darkness as the product of immutable natural laws instead of our own laziness and bad sense.

### DETROIT QUARTET IN FRANCE

Singers of J. L. Hudson Department Store Touring American camps

DETROIT, MICH., Dec. 29.—The professional male quartet of the J. L. Hudson Department Store was sent this fall by that institution to France, to tour the American rest camps under the auspices of the Y. M. C. A. The quartet arrived in Paris and participated in several Thanksgiving Day events in the French metropolis. It was chosen to appear at the banquet given by General Bliss at the Trianon Palace in Versailles to the Supreme War Council of the Allies. The work of the quartet was highly appreciated, and the quartet were the guests of the officers at the Hotel du Palais Royal in Paris for Thanksgiving Day dinner. They appeared at the Palais du Glace the evening before Thanksgiving Day, singing for over 3000 enlisted men.

The quartet is now touring central France singing for the "Y" and the Red Cross. It will not return to America before early summer.

The Hudson Male Quartet was organized one year ago by one of the largest department stores in the United States for the benefit of its employees. It was recruited from centers in the United States as follows:

Harry E. Parker, first tenor, Cleveland, Ohio; Fenwick A. Newell, second

tenor, Kansas City, Mo.; Alfred C. Frost, first bass, Cleveland, Ohio; Alfred S. Cowperthwaite, second bass, Des Moines, Iowa.

Traveling with the quartet as pianist and accompanist is Jason Moore, organist and choirmaster of the First Universalist Church of Detroit.

### METROPOLITAN CONCERT

Muzio, Levitzki and Couzinou Are Applauded by Throng

Mischa Levitzki, the remarkable young pianist, played Liszt's E Flat Concerto and other works at the Metropolitan concert Sunday evening to the intense pleasure of the throng. Applause was also lavished on Claudia Muzio, who sang "Depuis le Jour," the "Jewel Song" and the "King of Thule" with great success. Robert Couzinou, the French baritone, gave pleasure to the audience with his "Lakmé" aria and a group. Richard Hageman furnished an excellent orchestral accompaniment for Levitzki and also conducted Dvorak's "Carnaval" Overture and Liszt's "Mephisto" Waltz.

Will Teach Violin and Piano at Aborn Opera School

The Aborn School of Operatic Training will resume its opera evenings this month in the Aborn Miniature Theater, which is ideal for these opera presentations, being complete in every detail as to scenery and lighting. Mr. Aborn, director of the school, will announce in a few days whether excerpts from different operas will be given or the entire evening devoted to one opera. An important addition to the Aborn School of Operatic Training will be the teaching of piano and violin. Mr. Aborn was influenced in his decision to add these two departments to his school by an ever increasing demand from students. The faculty has been selected with great care as to teaching ability, as well as artistic qualification. Mr. Aborn has received numerous letters from the West and Middle West, praising him for the public stand he has taken in behalf of the standardization of voice teaching.

W. S. Smith's "The Gift of Pan" Attaining Popularity

Meta Schumann, the American soprano, is singing Warren Storey Smith's new song, entitled "The Gift of Pan." She used it for the first time at a recital in Lawrence, Mass. This song is fast attaining great popularity with the artists. In addition to Miss Schumann, it is being sung by Ethelynde Smith, Eleanor Patterson, Paul Althouse, Marie Morrissey and Clara Edmunds Hemingway.

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## Philadelphia Has No Holiday Music But Its Orchestra's

Henry Hadley Conductor for First Local Performance of His Symphonic Poem, "Lucifer"—Work Makes Excellent Impression—Mr. Stokowski's Delayed Arrival Puts Third Conductor on One Program

By H. T. CRAVEN

PHILADELPHIA, Dec. 29.—The Christmas holidays regularly bring a hiatus in Philadelphia's musical activities. The past week was fully in line with custom. For years the Metropolitan Opera Company has made no appearances here at Yuletide. The gap this season is wider than ever, since the opera schedule will not be resumed until Jan. 14. The Philadelphia Orchestra, however, connects the two periods of musical happenings, the introductory activities of the autumn and the full-fledged winter season. The concerts by this organization were, in fact, the only musical events of major importance here last week.

The two performances, given respectively on Friday afternoon and Saturday evening in the Academy, drew large audiences and were notable for the introduction of an effective instrumental novelty. This was the symphonic poem, "Lucifer," by Henry Hadley. Mr. Hadley directed his own work, which made a most favorable impression.

The basis of this offering is not, as might be supposed, "Paradise Lost," but the verse play to which, according to some critics, Milton was especially indebted for the design of his epic. In 1654, Joseph van den Vondel completed the tragedy "Lucifer," in which the legend of the revolt of the angels, the

temptation of man and the defeat of the rebellious hosts by Michael is accorded vivid imaginative treatment. "Paradise Lost" was not finished until 1663, and there are indications that the great poet who wrote it was not unfamiliar with Vondel's achievement.

Notwithstanding the similarity of their themes, however, the English poet's debt to the Hollander is probably less than some of the latter's champions assert, since the first draught of the tale of "Man's first disobedience and the fruit" is said to have been made as early as 1642.

Mr. Hadley's reference to the less well known of the two works is perhaps attributable to modesty, for any attempt to embody the glories of Miltonic verse in music presupposes considerable assurance. By harking back to Vondel, Mr. Hadley was enabled to handle the theme of his choice without challenging comparison with a transcendent genius. Such tactics are both tasteful and legitimate; how much so was soon demonstrated by the quality of the symphonic poem.

The work, without being superbly inspired, is dignified, authoritative and interesting. Wagnerian orchestral coloring, arpeggio effects, impressive "horn calls" and dramatic clarity are its salient characteristics. There are five principal themes: Gabriel's trumpet call, proclaiming God's message, the graphic Lucifer motive, sinister and foreboding,

the choral-like theme suggesting angel's voices, the calm melody expressive of peace and happiness, and the theme of exultation and victory during the battle.

Stirring climaxes, richly scored, abound in this work. The musicianly sincerity of the composer is indisputable. Without being a composition of fervent spontaneity, "Lucifer" is a work of solid worth which honors the artistry of its author. There is no straining after freakish modernism. Liszt and Wagner seem to be the orchestral models, undeniably good ones, and in the present dispensation a distinct relief. The work was admirably played.

Captain Fernand Pollain, in the horizon-blue uniform of the French army, was the soloist, offering the Lalo Concerto in D Minor for 'cello. This is a rather dull-hued work, but such beauties as it contains were given eloquent illumination by one of the master 'cellists of the day. Captain Pollain is a sterling virtuoso. His tone is opulent, his technique dazzlingly fluent. Few 'cellists heard here of late years have manifested a more effortless grasp of the expressive resources of a difficult instrument than this picturesque war veteran. He was fervently applauded.

The ever-popular "New World" symphony of Dvorak was the final number. Mr. Stokowski gave it a sympathetic and finely poetic reading.

An unusual feature of the Saturday night concert was the appearance of three different conductors in the course of a single program. Following Mr. Hadley's forceful direction of his own "Lucifer," Thaddeus Rich, the concertmaster, took the baton, greatly to the audience's surprise, for the Lalo concerto for Captain Pollain. After an exceptionally long intermission, Mr. Stokowski at last appeared to interpret the Dvorak number.

No public explanation of this variety in leadership was made, but it was soon authoritatively rumored that Mr. Stokowski had been detained in New York. He had, indeed, put in a busy Saturday, since the late afternoon had been devoted to a rehearsal in Manhattan of the

chorus in Debussy's "The Sirens," which the Schola Cantorum is to give there in January under his direction. With this work in hand, the conductor had been unable to leave New York until seven o'clock. No small amount of hustling was required in order for him to take part in a concert ninety miles away on the same evening. But outward evidences of effort and such strain were not visible as the director rapped for attention at the opening of the Dvorak symphony. As always, Mr. Stokowski was calm and confident, master of the situation.

### DONALD McBEATH RETURNS

Popular Violinist, Back from Army, Will Again Assist John McCormack

Donald McBeath, the Australian violinist, who had been John McCormack's principal assisting artist during the seasons from 1913 to 1917, has returned to his old "job," and Mr. McCormack and his management do not hesitate to express their unalloyed pleasure. Neither does Edwin Schneider, who has been a fixture in the McCormack organization during the past six seasons. It is true that young Winston Wilkinson, who has been appearing with Mr. McCormack since early fall, gave the utmost satisfaction and was indeed very well liked not only by Mr. McCormack and those associated with him, but by Mr. McCormack's public as well. It is, nevertheless, true that no one has been quite able to take the place of the popular young Australian.

Donald McBeath has served about eighteen months in the Royal Aviation Forces; during half that period he has been one of the most trusted and successful instructors in the Canadian aerial organization. He obtained his discharge last week and will make his first appearance with Mr. McCormack at the concert which the tenor is to give at the Hippodrome, Sunday night, Jan. 12.

One of the interesting features of the program which Mr. McCormack will offer on this evening will be a new Handel aria, new only in the sense that, as far as the records disclose, it has not been sung in this country before. Mr. McCormack considers this the greatest Handelian work he has ever seen. It is from the opera, "Alceste," and was discovered by the tenor himself in the Boston Library.

### THEO KARLE OUT OF SERVICE

Tenor Gives Concert in Seattle Prior to Leaving for New York

SEATTLE, WASH., Dec. 23. — Theo Karle, Seattle's well-known tenor, has received his honorable discharge from the U. S. Service at Camp Lewis, Wash., where he has been stationed for over a year, and his first appearance on the concert stage was in his home city on Dec. 18.

The Metropolitan Theater was packed with friends of the young singer, and he received an ovation when he appeared for his first number. Mr. Karle has been very popular with the soldiers at Camp Lewis, where he has been generous in assisting in entertaining the boys at the "Y" huts.

Assisting on the program was the young pianist, Carmen Frye, who, like Karle, received all her instruction in Seattle. Frank Leon gave good assistance to the tenor as accompanist.

Mr. Karle is leaving for New York after the holidays, to be with his teacher, Edmund J. Myer, preparing his repertoire for his coming concert engagements. A. M. G.

### "Aida" Draws Large Christmas Eve Audience in Brooklyn

A well filled opera house greeted the Metropolitan performance of "Aida" on Christmas Eve at the Brooklyn Academy of Music. Morgan Kingston, as *Rhadames*, did excellent singing. Marie Rappold, in the title rôle, was commendable, and her vocal work admirable. The honors of the evening went to Louise Homer as *Amneris*. Mme. Homer's portrayal created a furor of applause. Others in the cast were Rossi, Mardones, Cousinou, Audisio and Sparkes. Queenie Smith and the corps de ballet danced charmingly, and Moranzoni conducted. A. T. S.

Leore Neergaard, tenor, sang "Values," by Vanderpool, in his appearance as soloist at a concert in the High School Auditorium, Paterson, N. J., on Dec. 19, for the benefit of "The Soldiers' and Sailors' Canteen." He was applauded to the echo for his singing of this song as well as songs by Thomas, Tours, Adams, Zucca and Woodman.

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## Concealment of Art, Singer's Greatest Art, Says McCormack

Irish Tenor Says Simplicity and Naturalness Are the Foundation of Good Singing—The Classics a Test of Vocal Merit—Poor Enunciation the Singer's Most Common Crime

BY HAZEL GERTRUDE KINSELLA

"THE greatest art a singer can have is to conceal art," says John McCormack. "He must present the message of his songs in a simple, direct manner, for to the listeners it does not make much difference how he has accomplished his end; to them it is, 'How does it sound? Did I understand him?' The artist must, of course, be firmly grounded in the fundamentals of his art to make this possible.

"A boy asked me to-day what were the necessary requisites for becoming a singer; to this I might answer, 'When you sing, have a flexible jaw; slightly protruding lips; stand erect; know your song and live it every time you sing it; be natural; sing as you would speak; stick absolutely to a definite breathing and study hard for clear articulation.'

"I would say to young singers that there is no surer way to train their voices—granting they have any—than to sing Handel every day, and learn to know and love his works. The old classics are the test of the artist's work." Mr. McCormack also added that it is the lack of melodic line which detracts from the charm of many modern songs. Words and music of a song are of equal importance to Mr. McCormack, who always learns both simultaneously, but he feels that when a song is sung, the melody should be the vehicle for the words. With Mr. McCormack nothing is left to chance. Even the control of his breath is carefully thought out beforehand, and is marked down with the words of the songs in the little book which he often holds in his hand during concerts; while he does not often refer to it, it is there in black and white as a reminder during study hours. Mr. McCormack often sings very long phrases, thinking it best not to break the unity of the sentiment of the words—the perfection of his breathing makes this possible.

"Do you believe in the use of breathing exercises, separate from vocal studies?" was asked.

"No," answered Mr. McCormack. "I have never used any. One should use only natural breathing, for what is simple for one singer may be difficult for another, and so on. No two singers are alike in this, and one cannot lay down set rules for breath control. To master clear enunciation one must be careful of the consonants, taking time to sing a 't' or 'th' when they occur in a word; and must also be able to sing the vowels clearly. The best exercise for this is to practice all vowels on a given tone, being certain that each one is entirely pronounced, and that the singer feels the different placement of each one.

"An American singer will often pronounce the words of French or Italian songs well, evidently thinking, 'There may be someone in the audience who will understand them, so I must take care!' But when singing an English song these same singers apparently reason that 'everyone can understand this,' and take less care; the result often is that no one understands it, or at best, only a part. Poor enunciation is the most common crime among singers. Many repeat songs as did a group of children of whom I once heard, who learned a hymn in which occurred the words, 'Weak and sinful though we be.' They sang this often, and were, one day, requested to write down the words they had been singing. To the astonishment of some of their elders, it was found they had been singing these words: 'We can sing, full though we be.' I believe in the actual pronunciation of all the words of the song, no matter upon what notes they are sung, and when a singer finds it impossible to combine in any song clearness, proper pitch and shading, he should eliminate that song from his repertoire."

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### Maud Powell Returns to New York After Varied Tour

Maud Powell returned to New York City for the Christmas holidays, after a tour which included a great variety of concerts. In Detroit she gave a joint recital with Mme. Matzenauer before an audience of 5000. In Dayton, with Rudolph Ganz, she played the John Alden Carpenter Sonata and other works before a large audience. She appeared at the second concert of the Baltimore Symphony Orchestra, at the Lyric Theater in Baltimore, which was crowded. Besides these, there were the usual type of Powell recitals and appearances at camps.

### Miss de Tréville Introduces Songs by Warford and Ross

In conformity with her two years' devotion to war relief work, and especially to singing in behalf of patriotic causes of every description, Yvonne de Tréville spent her holidays with the soldiers and sailors. At the New York Globe's Christmas concert she sang the aria from Verdi's "Ballo in Maschera" and a group of songs which included Franck's "La Procession," "Armenia" (an episode of the recent world war) by Claude Warford, and "Peace" by Gertrude Ross. Miss de Tréville was applauded so enthusiastically that she was obliged to concede five encores, comprising Fay Foster's "The Americans Come!" the "Laughing Song" from "Manon Lescaut," "Dream Song" by Warford, "Pietà" by the same composer, and ultimately, in response to requests, "La Marseillaise." Claude Warford accompanied her in masterly style. This composer's "Armenia" had its first public hearing on this occasion, when it was sung from manuscript. Its thrilling text was inspired by the Armenian atrocities, and it was interpreted most effectively by Miss de Tréville. This novelty made a deep impression on the audience. When the last note had been sung there was a hush, which was followed by spontaneous and prolonged applause. "Peace," by Gertrude Ross, also had its first New York hearing at this concert, and was very well received.

### Worcester Not to Hear "The Messiah" This Year

WORCESTER, MASS., Dec. 27.—Last night brought the second big disappointment of the year, when the annual production of Handel's "Messiah" was given up owing to the serious illness of J. Vernon Butler, conductor of the Worcester Oratorio Society. This is the first time in twenty-one years that Worcester lovers of music have been obliged to forego the pleasure of hearing the oratorio sung by the society under Mr. Butler's direction. Among the soloists that already had been secured for the performance were Arthur Hackett, tenor; Marion Green, basso cantante; and Minerva Komenarski, the young Russian contralto. Many Worcester men and women have come to regard the annual production of the "Messiah" as a fitting close of the Christmastide, and their disappointment is keen, doubly so since it comes on the heels of the serious regrets caused by the enforced omission of the sixty-first annual Worcester Music Festival. Mr. Butler is reported as recovering from the attack of influenza that caused abandonment of the Oratorio society's plans for last night, but he remains extremely weak.

T. C. L.

### W. J. Cunningham Raised Music Standard in Asheville (N. C.) Schools

ASHEVILLE, N. C., Dec. 19.—Willis J. Cunningham, of this city, has recently been elected to membership in the Eastern Association of Music Supervisors. For several years Mr. Cunningham has been supervisor of music in the city schools, and during that time music has grown to be a vital part of the high school curriculum. Through his efforts, Asheville was among the first cities to give credits for the outside study of music. The development of a high school orchestra and the Friday morning musicales of the High School, in which all music students appear during the school year, show his work in using schools as community music centers. During the coming summer he will, as usual, direct the musical activities of the Summer School of the University of Georgia.

E. W. H.

### Vanderpool Song Wins Favor in Recital of Christine Langenhan

At her appearance as soloist on Dec. 8 with the Minneapolis Symphony Orchestra in Minneapolis, Christine Langenhan, the New York dramatic soprano, sang Frederick W. Vanderpool's "Values" with the orchestra and scored in it. The song was well liked by the audience and special favorable mention was made of it by Dr. Caryl B. Storrs in his review of the concert in the Minneapolis Tribune. Mme. Langenhan also sang this song on Dec. 5 at her recital at Moorhead, Minn., on which occasion she had to repeat it in response to the audience's applause.

## HEAR ALTSCHULER FORCES AND PAULIST CHORISTERS

Russian Symphony Orchestra, Modest Altschuler, Conductor. The Paulist Choristers, Father W. J. Finn, Conductor. Soloists, Vera Janacopulos, Soprano, and Wassily Besekirsky, Violinist. The Program:

Overture, "Mignon," Thomas; "Emitte Spiritum Tuum," Schuetky; "Musette," Gavaert; "Good King Wenceslas," Carol; Lullaby, Brahms; "The Smoke Rose Slowly," Converse; "Kolyada," Rimsky-Korsakoff; Fantasia, "Romeo and Juliet," Tchaikovsky; Berceuse, Moussorgsky; "The Rose Enslaves the Nightingale," Rimsky-Korsakoff; "Havanaise," Saint-Saëns; "Merry-Go-Round," "B a n j o Picker," Powell; Nursery Songs, Moussorgsky; "España," Chabrier.

The program afforded by the combination of the Russian Orchestra with the Paulist Choristers and with Vera Janacopulos, soprano, and Wassily Besekirsky, violinist, in solo numbers, should have been heard by a larger audience than the one that came to the Hippodrome on Sunday afternoon. An especially fine orchestral contribution was the "Romeo and Juliet" Fantasia, in which a nice precision of rhythm and a good feeling for tone values made themselves evident. The Paulist Choristers showed again the appeal that their well balanced, beautifully modulated singing has for the listener. The pianissimo effects were delicious.

The soloist, Master James McManus, was recalled after his sweet, pure and unforced tones had been heard in the Brahms "Lullaby."

Miss Janacopulos repeated the success which she made so markedly in recital recently. More, she added to it. Less nervous, perhaps, than at her debut, her voice showed to better advantage in the upper register and her remarkable individuality of interpretation was again a delight to note.

Mr. Besekirsky proved himself once more a sterling musician, who, while he may not scale the heights of Olympus, gives unfailing pleasure by his conscientious work. His intonation was notably good and his phrasing a pleasure. He was enthusiastically applauded after the "Havanaise."

C. P.

Mabel Beddoe, contralto, will be the soloist in two performances of "The Messiah" given early in January. One appearance will be with the Choral Society in Paterson, N. J., Jan. 7, and the second with the Toronto Oratorio Society, the Russian Symphony Orchestra assisting, Jan. 9.

Efrem Zimbalist will give his first New York recital of the season in Carnegie Hall on Jan. 12. His regular season will open in Chicago at the Kinsolving Blackstone Hotel musicales on Jan. 7.

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## Boston Hears Rabaud's Poem Played Under Composer's Bâton

"La Procession Nocturne" Last Presented in Hub in 1909, Symphony Plays It for First Time—Its Exposition of Lenau's Poem Admired—Levitzi the Soloist in Saint-Saëns Concerto—Bonnet and the Gideons Among Recitalists

Bureau of Musical America,  
120 Boylston Street,  
Boston, Dec. 28, 1918.

THE performance of Henri Rabaud's symphonic poem, "La Procession Nocturne," and Mischa Levitzki's playing of the Saint-Saëns piano Concerto were the principal features of the eighth concert of the Boston Symphony Orchestra's local series. "La Procession Nocturne" was played in Boston for the first time in 1903 at a concert of the Orchestral Club, directed by Georges Longy. The only other Boston performance took place in 1909, when the New England Conservatory Orchestra gave this work under George Chadwick's direction. That

the tone poem has not been played before at the Symphony concerts can only be regretted after hearing the splendid performance given this week under the bâton of the composer himself.

The music illustrates an episode in Lenau's well-known poem, in which *Faust*, journeying alone through the forest on St. John's Eve, is represented as seeing a solemn procession of children bearing torches, veiled virgins bearing crowns in their hands, and behind them, "in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. \* \* \* From his leafy retreat, whence he sees the passing of the faithful, *Faust*

bitterly envies them their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles on the leaves. *Faust*, left alone among the shadows, seizes his faithful horse, and, hiding his face in its mane, sheds the most bitter and burning tears of his life."

To say that Mr. Rabaud successfully translated this poem into sound is to give no idea of the great beauty of his music, with its exposition of the romance of the forest, the religious devotion of the procession, and the grief of *Faust*, which seems all the more poignant because the music, instead of being frenzied or ostentatiously gloomy, is simply filled with the sadness of the very beautiful. The audience, appreciating the charm of the music and the perfection of the performance, recalled Mr. Rabaud many times. Mr. Fradkin, the concertmaster, played with a most musical tone and with evident understanding of their poetic significance in the work, the two melodic solo passages which fell to his lot.

Mischa Levitzki, making his first appearance as soloist with this orchestra, immediately won the favor of the audience by his delightful performance of Saint-Saëns' familiar and popular G Minor Concerto for piano. The public is obviously pleased by the lighter vein in which much of this Concerto is written, and Mr. Levitzki played with the clarity, grace and brilliance which are in keeping with the character of the music. He received long and enthusiastic applause, and expressions of approval were heard on all sides.

The other numbers on the program were Beethoven's third "Leonore" Overture and Schumann's Fourth Symphony. The symphony was played, as directed by the composer, without pauses between the movements, greatly to the advantage of the music. Mr. Rabaud was as successful with this symphony as he has been with other classic pieces. He understood the romanticism of Schumann, and he read the work not as though it were a standard classic which must be accorded an occasional perfunctory performance, but as though he felt it to be vital, moving music.

### Recitalists of the Week

Laura Littlefield, soprano, gave a recital last week for the Middlesex Women's Club. The program, which was both unusual and interesting, opened with a group of old English songs, and passed by way of Rameau and Massenet to such modern composers as Hahn, Poldowski and Delius. Among the American songs on the program were "Swing Low, Sweet Chariot," by Burleigh, and "The Year's at the Spring," by Mrs. Beach. Mrs. Littlefield was very successful in giving each song a distinctive musical atmosphere. She was enthusiastically encored.

Joseph Bonnet, the distinguished French organist and composer, gave the first of two Christmas organ concerts in Emanuel Church, Dec. 22. There was a great demand for tickets to these concerts, and the audience which assembled last Sunday was, for an organ recital audience, unusually large. Every seat was occupied. Mr. Bonnet's program, which was interestingly diversified, gave the audience full opportunity to enjoy his artistic playing in its many phases. Bach, Franck, Chausson, Ropartz, Saint-Saëns, Guilmant and Pierne were represented on the program, and in addition there were the three "Poèmes d'Automne" by Mr. Bonnet himself. His compositions are highly effective and of genuine musical interest. The virtuoso was the guest of honor at the second social meeting of the New England Chapter of the American Guild of Organists, held in the rooms of the Harvard Musical Association. In the course of the meeting Ernest M. Skinner gave an illustrated talk on "Modern Developments in Organ Pipes and Their Position in the Art of Organ Building."

Also on Dec. 22, Constance and Henry Gideon made their final appearance in Boston before leaving for their six months in France in the entertainment service of the America's Over There Theater League. Their recital was one of the series of Sunday afternoon lec-

tures given at the Public Library. As most appropriate for the Sunday before Christmas, the recitalists selected carols and Christmas music. After Mr. Gideon's interesting talk on the origin and character of Christmas music, Mrs. Gideon sang delightful groups of Old English, German, Russian, French and French-Canadian carols. America, having no native carols, was represented by Mabel Daniels' "In a Manger Lowly." Mrs. Gideon sang the carols with the charming naïveté and sincerity for which they call. Each was prefaced with a short account of its origin or with a translation of the words when they were in a language unfamiliar to the audience. Mr. Gideon was a sympathetic accompanist and joined his wife in singing the refrains. These performers give their concerts a personal and intimate atmosphere to which the audience at once responds.

CHARLES ROEPPER.

## LEO ORNSTEIN HEARD IN "CONCERT DE LUXE"

Aided by Torpadie and Penha, Pianist  
Opens New Temple of Music,  
the Selwyn Theater

First of a series was Leo Ornstein's "concert de luxe," given on Sunday evening, Dec. 29, at the Selwyn Theater. In anticipation it was difficult to decide in what the luxuriousness of the occasion might be going to consist, aside from the lateness of the hour (nine o'clock). In actuality, it was shown to be inherent in the stage setting and to be concentrated in a nude marble woman who looked as if she were about to slip from her pedestal into the inner recesses of the piano. Since it was announced that the theater is to be, in future, as far as possible a "temple of music," it is to be hoped that a different goddess may be enshrined there before another concert takes place.

Vera Barstow, violinist, who had been expected to arrive from France in time to appear on Sunday evening, was delayed, and Michael Penha, South American 'cellist, known to this public as a member of the Tollefsen Trio, was a last-minute substitute. Greta Torpadie, soprano, appeared as per announcement to aid Leo Ornstein, and all else went off correctly except the printed programs which for some reason were non-existent. Large placards on which the titles of the various numbers were painted lent a touch of vaudeville.

Of Mr. Ornstein's fast maturing pianistic art, comparatively few examples were heard. He began the evening with Liszt's Twelfth and Thirteenth Rhapsodies; his next group comprised Chopin's Nocturne in E Flat, Valse in A Flat, Valse in C Flat and Ballade in C Minor. Perhaps it was the stage setting which carried the mind back to an Ornstein recital of some two years ago, when the program consisted of pieces by Chopin and Ravel. Mr. Ornstein's playing of Chopin has almost incredibly improved since that time. Where his use of *rubato* was formerly almost intolerable, it now adds greatly to the emotional expressiveness of the music. In fact, Mr. Ornstein may now be acknowledged a masterly and authoritative Chopin player. His Liszt might benefit from larger climaxes, but in interpreting this composer's work, too, the pianist has improved.

One of Miss Torpadie's numbers was "The Mother's Croon," a curious composition of Mr. Ornstein's, fragmentary in character, and rather disappointing as the work of him who wrote "A la Chinoise." A good-sized audience was present.

D. J. T.

Boris L. Ganapol, director of the Ganapol School of Musical Art in Detroit, has written a letter of congratulation to Frederick W. Vanderpool, the New York composer, complimenting him on his songs and assuring him that he will use them in his school.

Julia Henry, the well-known American soprano, will sing Vanderpool's "Values" in her concerts this season, as well as a new Vanderpool song, which the composer is writing and dedicating to her.

A chain is as strong as its weakest link. The links of the Trio de Lutèce—George Barrère, Flute; Carlos Salzedo, Harp; Paul Kéfer, 'Cello, are welded of master material. It is the only ensemble organization whose personnel consists of individually great and accredited solo artists. It has appeared in over two hundred cities and has never been adversely criticized.

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## ECHOES OF MUSIC ABROAD

Blind Musicians in England Raise \$250,000 for Soldiers and Sailors Blinded in the War—London County Council Aids Movement to Use Music as Healing Agent for Disabled Soldiers—Mischa Léon Makes Début at Paris Opéra—Ex-Prisoners of War Heard on London's Concert Stage—Development of English Music Shown by Grouping of British Composers in Three Classes—Melba Actively Promoting Australia's Musical Welfare—Beatrice Harrison Assists Débutante Violinist of Her Own Name

BLIND musicians who have been touring Great Britain for the past three years giving concerts in aid of St. Dunstan's Hospital for soldiers and sailors blinded in the war, have succeeded in raising nearly \$250,000 for the fund. During the past year alone they have given no fewer than 500 concerts in the cities and towns of England, Ireland and Scotland.

This concert party was organized by Lady Pearson and is said to include several singers and instrumentalists of a high order of attainment. The technical precision of the instrumentalists has again proved that blindness is no barrier to efficiency in music. The party recently gave its first London concert.

\* \* \*

### New Tenors Have Paris Opéra Débuts

Having lost not only Lucien Muratore but now John O'Sullivan also, the Paris Opéra must needs look about for other tenors to take their places or grow up to them. Two new tenors have recently had Opéra débuts—M. Charat and Mischa Léon, the young Dane who visited this country a year or so ago and was married last spring to Pauline Donalda.

Charat made his first appearance in the trying rôle of *Arnold* in "William Tell," but succeeded in pleasing his public. Léon, although nervous in his début rôle of *Roméo*, impressed his audience as being a young artist of marked promise.

\* \* \*

### Use of Music as Healing Agent Given Municipal Aid in London

In introducing into the curriculum a course in "musico-therapy" to teach the uses of music as a healing agent, Columbia University is giving academic recognition to potentialities of the art that are now receiving municipal attention in London. There the subject is being developed more especially with reference to disabled soldiers.

A "Vocal Therapy Fund" has been established in England to promote the restoration of the powers of speech lost to soldiers through shell-shock and, in general, the physical and mental health of sick, wounded and disabled sailors and soldiers in hospitals, convalescent camps and training centers. The committee is trying to obtain teachers for the method of song. The London County Council has agreed to assist the organizers of the fund by forming a panel of teachers for vocal classes in the London district.

The teachers appointed to take choral classes are required to be qualified to conduct the practice of simple songs, in unison and in parts, and to explain and illustrate the principles of singing, including breathing, articulation, vocalizing and tone. To this, the Education Officer of the London County Council points out, should be added the qualifications of temperament, tact and patience, combined with enthusiasm and a well-regulated and understanding sympathy. The work may be voluntary or paid.

Colonel Mott, one of the members of the committee, says there are three kinds of shell-shock cases differentiated by these symptoms—inability to utter sounds, aphonia and stuttering. All of these, he says, are curable by physio-psycho-therapy.

He quotes cases, according to the London *Musical News*, where soldiers so afflicted are yet capable of singing songs, and where those who are musicians, although suffering from loss of memory, are yet able to play the piano. Experiments have proven that exercises in voice production, breathing and ear training and the practise of choral singing give most beneficial results.

\* \* \*

### London Hears George Ferguson Again

George Ferguson departed from his customary route of musical travel to sing the Prologue to "Pagliacci" at one of the National Sunday League Concerts in the

London Palladium the other day. With the Scottish-American baritone on the program were Arthur de Greef, the Belgian pianist; Margaret Balfour, soprano, and the London Symphony Orchestra, under Hamilton Harty's bâton.

A new violinist recently made her début in London in the person of Margaret Harrison. As she was assisted by Beatrice Harrison, the well-known 'cellist, one wonders whether she is another member of the family that has produced not only the admirable 'cellist who ap-

Melba. Instead, she is now Dame Melba. In the latest issue of the *Australian Musical News* there are, in all, ten references to the great Australian diva, and in every instance the good old prefix of address, of honored usage in other days, is chosen.

Dame Melba, then, is again much in evidence in her country's music world this season, whether in giving her countrymen the benefit of her voice and art or in bringing forward promising young singers who are being brought up, mu-



COSIMA WAGNER

Richard Wagner's Widow, Whose Death on Dec. 21 at Bayreuth Was Reported in a Cable Dispatch from Berlin Last Week. Subsequently, Frau Wagner's Death Was Denied by Vorwärts, Which Declared That Its Bayreuth Telegram Announcing Cosima's Passing Was Based on Misinformation. The Widow of Wagner Is Seventy-eight Years of Age and Is Said to Be Suffering from Senile Debility

peared with her, but also May Harrison, a richly endowed violinist trained by Leopold Auer, who gave many joint concerts on the Continent with the 'cello-playing Beatrice before the Great War.

Another recent débutante in London was a Russian pianist named Lilia Kanetskaja. Strange to say, there was not one Russian composer represented on her program. An English pianist named Maud Agnes Winter had the temerity to begin her recital with the A flat Polonaise of Chopin. From it she worked backwards, as it were, through a nocturne and two Chopin etudes to the "Funeral March" Sonata. Consistent in her unconventionality as to program building, she placed Scriabine and Scarlatti side by side on her second group, which also contained a manuscript Interlude by one Gwendolen Coleridge-Taylor—is the composer, perchance, a daughter of the composer of the Hiawatha cantatas?

George Ferguson is not the only ex-prisoner of war in Germany on London's concert stage this winter. Harry Field, a Canadian pianist, who has made Leipzig his home city for many years before the war came and rushed him off to an internment camp, from which he escaped to London a couple of years ago, gave a recital shortly before Christmas and announces a second one for the fourth of February.

\* \* \*

### Dame Melba Stirring Up Her Home City

To the people of her homeland Nellie Melba apparently is no longer Madame

Melba concerts in this country last year, is profiting in Australia by Melba's interest in his career.

### Calls Vaughan Williams the Strongest British Musical Force To-day

Because he thinks that it must be difficult for the layman to understand exactly what is happening in England at the present time with regard to music, a writer in the *Monthly Musical Record* assembles English composers in three more or less sharply marked groups. While his grouping is of necessity a purely personal opinion it serves the purpose of elucidating the outstanding trends of development among England's present-day composers.

In the first group are placed "those composers who appear to have followed in the logical footsteps of Bach, Beethoven and Brahms, without taking that tremendous leap which one cannot fail to notice in other of their brethren. Such are our modern 'old masters'—Parry, Stanford, Mackenzie and Somernell. The first three are household names. Their music is essentially national, though not aggressively so, and compares more than favorably with the best contemporary music of other lands. The fame of Arthur Somernell rests secure by reason of his song cycles, 'Maud' and 'The Shropshire Lad,' and the 'Thalassa' Symphony, short as it is."

The second group consists of those who identify themselves with their particular country by keeping their eye on the fact that there is such a thing as a British idiom, and whereas some of those classed in the first group wrote perhaps fortuitously in this idiom they purposely strove to do so.

The great names heading this group are those of Vaughan Williams and John Ireland. "Vaughan Williams makes a great use of old folk-tunes and is perhaps the strongest British musical force in existence to-day, whereas Ireland is, I think, the most sincere. Ireland has done for England what Debussy has done for France, and Ravel, to a great extent, for Spain—i. e., shown that national characteristics can be shadowed forth both in the new as in the old kinds of music. His reputation grew slowly, but is now secure."

Two brothers, Martin and Geoffrey Shaw, are placed in this group. They have identified themselves with church music, "and most of what is good in modern art of that genre is due to them. Here again we notice folk-tunes being utilized as a basis of national art."

When we come to the third group we find it consists of those composers, mostly youngish men, "who differ from the first class in having taken rather a bigger leap than those worthies seem to think is justified and from the second class in being very cosmopolitan in their style. The big names are Bantock, Bridge, Scott and Bax. Their music strikes one as being Oriental or, at least, Russian in idiom. France has undoubtedly influenced them, too. Bantock, perhaps, has the best craftsmanship, Scott the most vitality (when he likes), and Bax the most poetry and imagination."

Elgar's name, strange as it may seem at first glance, is not listed with any of the three groups. The reason given is that he seems unique in belonging to all three equally, for which reason it has been said that he failed because he has never definitely found himself—a view which the writer quoted holds in profound contempt.

\* \* \*

### Good Education Essential to Composer of Present Day

Whether a university education be desirable for a composer is arguable; indeed, the advantage of it has been denied, says the London *Nation*. But that a first-class education is not so much desirable as necessary for a modern composer is self-evident. The days when a Haydn or a Dvorak could rise to pre-eminence are gone forever.

"For the young composer who wishes to accomplish anything serious a general education, corresponding in some degree to his purely musical and technical education, becomes every day more vital as the art becomes continually more complex. No amount of protests by unlucky young men who mistake successive and unbalanced literary enthusiasms for genuine culture can alter this fact—which, alas! is only too well established in some of our own contemporary music."

"Wherefore, not the least merit of the late Sir Hubert Parry is that he made it possible for the English composer to be not only a musician, but an educated man. Incidentally, he made it possible for the gentleman to be a musician, though the desirability of this striking innovation is perhaps less obvious to everybody."

J. L. H.

Francis de Bourguignon, the Belgian pianist, who appeared in many of the





TACOMA, WASH.—The "Tri-Color Club" program, given at the Y. W. C. A. Auditorium on Dec. 14, presented a number of Camp Lewis professional musicians.

PITTSBURGH, PA.—Charles Heinroth, organist and director of music in Carnegie Institute, recently gave his 1666th free organ recital at Carnegie Hall, Schenley Park.

TACOMA, WASH.—Mrs. Mary Humphrey King, dramatic soprano, appeared in recital on Dec. 5 before the Ladies' Musical Club of Vancouver, B. C., with Mrs. Louise Van Ogle of Seattle.

MERIDEN, CONN.—A march song, entitled "Song of Freedom," has been composed by Thomas H. Weber, organist of the Center Congregational Church, in honor of the local men who are at the front.

FITCHBURG, MASS.—Felix Fox, Boston pianist, gave a piano recital in Wallace Hall on Dec. 19, under the auspices of the Smith College Club of Fitchburg. His appearance drew a large, enthusiastic audience.

ROCKVILLE, CONN.—Evelyn Buckingham Waite, supervisor of music in the public schools of the town of Vernon, has announced her engagement to George Merwin Baldwin of New Haven. Mr. Baldwin is a graduate of Yale.

NEW YORK, N. Y.—Among the artists who have been heard recently, and who will give a number of recitals in the vicinity of New York after the New Year, is Matie Bowen Fulton, coloratura soprano. Mme. Fulton is also a composer.

BRANFORD, CONN.—An enjoyable recital was given at the home of Mrs. Arthur Schukai here recently by her piano pupils. There was a large audience present that applauded the performers, who showed talent and good training.

PITTSBURGH, PA.—The Tuesday Club gave a pageant, "The Christ Child," at its meeting on Dec. 17. This was written especially for the club by Anna T. Law. Mrs. Alvan W. Sherril gave the readings.

TACOMA, WASH.—Under the auspices of the Park Avenue Improvement Club, Mrs. L. B. Cameron presented the pupils of her piano class in concert on Dec. 12. Mrs. A. M. McCullough, soprano, and G. N. Storlier, violinist, members of the club, assisted.

CANTON, OHIO.—Eugen A. Haesener, bass-baritone, gave a program entirely in English at the First M. E. Church, on Dec. 16. He was assisted by Nellie Curtis and Nellie Jacoby. Mr. Haesener has recently come to Canton and has opened a vocal studio here.

TOLEDO, OHIO.—Herbert Foster Sprague, organist at Trinity Church, gave his fifty-fourth organ recital on Dec. 15. The program consisted of numbers by Guilman, Wieniawski, Mendelssohn, Widor, Henselt, Lemmens, Vivaldi. The assisting artists were Clyde Hagans, violinist, and Helen Wright, pianist.

BRIDGEPORT, CONN.—The new organ at the German Reformed Church was dedicated on Dec. 22. After the dedication and consecration acts by the Rev. Drs. Stub and Wiemer, the music was furnished by the church choir, led by Lyda Meyer, and the Mozart Quartet, led by Mrs. Paul Becker, who also gave a short recital.

CONNERSVILLE, IND.—With A. A. Glockzin as conductor, the High School Chorus gave its second annual performance of the "Messiah," assisted by Mae Moxley, soprano; Mary Lovell Jones, contralto; Byron Mowdy, tenor, and Henry Miller, bass. An excellent performance was given, the accompanists being Jean Turner and Loretta Heeb.

DES MOINES, IOWA.—Tolbert MacRae, formerly song leader at Camp Greenleaf and Camp Forrest, has received his release to take up the organization of community singing with the Playground Association and is back in this city.

URBANA, ILL.—The Russian Symphony Orchestra, Modest Altschuler, conductor, lately gave a concert in the Star Course of the University of Illinois. The numbers presented were by Scriabine, Tchaikovsky, Liadoff, Gillette and MacDowell.

SPRINGFIELD, MASS.—A program of Christmas music was given at the last meeting of the Chromatic Club. The artists were Mrs. Raymonde McKenzie, Mrs. Obrey, Mrs. Howard King, Gladys Noble, Mrs. Ralph Warner. After the program the members joined in giving Christmas carols.

POINT PLEASANT, N. J.—The first concert of the Junior Liberty Chorus of Point Pleasant was given on Dec. 20, under the leadership of Helen Knox Spain, with the assistance of Flavia Smallen as soloist, and the Girls' Patriotic League. Community singing was a feature of the program.

HUNTINGTON, W. VA.—Marie Morrissey, the contralto, assisted by Jacques Glockner, 'cellist, gave a recital here at the auditorium of the Anderson-Newcomb recently. Edison "Re-creations" were also given. Miss Morrissey's singing and the playing of Mr. Glockner were applauded greatly by the audience.

NORTHFIELD, MASS.—Students in Northfield Seminary under the direction of Clara B. Tillinghast, Eleanor P. Sands and other students of the department of music, gave a Christmas program on Dec. 15. Piano, violin and vocal numbers were presented and choral numbers were sung by a chorus of 150 voices.

ASHEVILLE, N. C.—The piano class of Elizabeth Porter gave its annual Christmas recital at the Porter studios on Dec. 21. The program featured compositions of Mrs. Crosby Adams and Caryl Florio, both of whom were present and spoke to the young students. This recital inaugurates a series to be given by Porter pupils during the winter.

SAN FRANCISCO, CAL.—Carrie Goebel Weston, violinist, was the assisting artist at the Lemare organ concert on Dec. 15. She won a distinct success. Marion Prevost was the accompanist. The organ numbers were, as always, of the highest order and Mr. Lemare was at his best. As usual, the attendance was large and much appreciation was shown.

MORGANTOWN, W. VA.—The Woman's Music Club held its meeting on Dec. 13 at the home of Mrs. J. M. Reed. The subject for the day was "Oriental Music," on which a paper was read by Mrs. James Moreland. Arranged by Mrs. William J. Snee, a program was presented by Mrs. Forest Stemple, Mrs. Lucy B. Dille, Anna Dalinsky, Lillian Garrison, Mrs. Grace Martin Snee and Helen Hunter.

JACKSONVILLE, FLA.—The Rollins Conservatory Concert Company, composed of Lotta Greenup, violinist; Marion Rous, pianist, with Christine Harcourt, accompanist, gave a recital on Dec. 5 in the Education Building at the Florida State Fair. The giving of a formal artists' recital at the fair was an innovation this year, and the size and enthusiasm of the audience justified the experiment.

LANCASTER, PA.—Violin, harp and piano numbers, vocal selections and readings were included in the program presented on the afternoon of Dec. 21 by the Iris Club juniors at their regular meeting. The program was arranged by Esther Mumma and those heard were Beulah Danner, Gunhilde Jette, Mrs. Theda Wolf Stewart, Elizabeth Charles, Rhoda Boyd, May Reinhold, Marion Blankenship, Ellen Landie and Esther Mumma.

BALTIMORE, MD.—The European Conservatory of Music gave a Christmas recital at which pupils of the director, Henri Weinreich, Julius Zech and Maurice Kramer were heard to advantage. Those taking part were Jacob Liebowitz, Lena Lasinsky, Runeb Surask, Rose Yankoff, Edith Levenson, Thelma Boggs, Fannie Heft, Florence Siegel, Ruth Ames, Hilda Spear, Maurice Kramer, Pearl Riehl, Ethel Ashman and Rose Teichman.

ORLANDO, FLA.—Marion Rous, pianist, and Lotta Greenup, violinist, with Christine Harcourt as accompanist, gave a concert on Dec. 10 at Rosalind Club for the benefit of the Orange General Hospital. Miss Greenup played Vieuxtemps's D Minor Concerto and pieces by Bach, Randegger, Kreisler, Iljinsky, while Miss Rous gave the "Gondoliera" and "Tarantella" from Liszt's "Venezia e Napoli" and a group by MacDowell, Mendelssohn and Moszkowski.

LANCASTER, PA.—A holiday recital was given on Dec. 21, by some of the students of the Wolf Institute of Piano and Organ Playing. The following persons participated in the program: Ferne A. Dessau, Howard S. Brady, Dorothy Carpenter, Anna Jane Grove, Robert Foose, Lena Harsh, Robert Wolpert, Johanna Groff, Paul K. Reichardt, Elizabeth Howry, Winona B. Bare, Frances Hosterman, Gladys Humphries, Verna Eby, Paul Kauffman and Helen M. Eshelman.

PITTSBURGH, PA.—The second program of the Institute Club was given by Adaline Cofsky, Elsie Jenkins, Margaret Coleord, Edith Septer, Viola Moreland, Ethel Shuman, Dorothy Werling, Marian John and Louise Raab. John Lawrence Rodrigues announces a series of eight song recitals, the first of which was given at his studio recently. Those heard were Mary E. Schaffnit, Mrs. W. R. King, Margaret Wilson, Joseph Causey, Virginia Coggins, Gertrude Mohr, Clara Goode, Elmer Stephan, Hazel Saint and Frank A. Demms.

BRANFORD, CONN.—The final concert of the season of the Blackstone Memorial Course at the Branford Library was given on Dec. 23. The artists on Monday were Esther Goldstein, soprano, and Arthur Kent, young Belgian violinist. Miss Goldstein sang admirably songs by Cowen, Troostwyk, Mana Zucca and Saint-Saëns. She was recalled many times and was obliged to add extras. Mr. Kent was heard in the "Gypsy Airs," by Sarasate, adding later, as an encore Kreisler's "Liebesfreud." Max Dessauer was at the piano for both soloists.

ROCKVILLE, CONN.—The Rockville City Band, a new organization, held its first meeting on Dec. 22. City Clerk Keeney, a member of the former American Band, spoke. About eighteen members were present and after elections were held the first rehearsal began. Those elected to office were: President, John N. Keeney; band manager, Carlton Buckminster; secretary and treasurer, T. Franck Sweeney; conductor, Carl Ungewitter. It is planned to use the uniforms of the old Broad Brook Band until the newly organized band can secure funds.

CLARENDON, TEX.—Clarendon College Conservatory of Music, R. Deane Shure, director, has enjoyed a splendid fall session, and despite the influenza no decrease has been felt in enrollment or scheduled work. The new organ was formally presented to the institution at a recital given by Mr. Shure, who is organist and choir director of the Methodist Church. A series of monthly twilight organ vespers has been begun by Mr. Shure, and is proving to be an interesting addition to musical activities. The choir is preparing "Samson," to be given in the near future with visiting artists. The 105th recital was given by students of the school on Nov. 24.

WORCESTER, MASS.—The Ladies' Philharmonic Orchestra of Boston, made a successful appearance in Mechanics' Hall last night, before an audience of about 800 persons. Hazel Clark conducted the orchestra, which was assisted by Millicent Stemler, reader; Marjorie Patten-Friend, 'cellist, and Marion Hyde, pianist. "Fairy Tales," Komzak, and "En Sourdine," Tellman, two selections for strings and woodwind, proved among the most pleasing numbers. A group of "Victory Songs" in which the audience joined, also was thoroughly appreciated. This program was one of the winter's series directed by Worcester County Mechanics Association for its members and guests.

PARKERSBURG, W. VA.—A pupils' recital was given on Dec. 21 at De Sales Heights. Those heard were Collie Bradley, Anna Tierney, Catherine McClure, Nellie McDade, Louise Nelson, Alice Boehler, Mary McDade, Nellie Tierney, Cornelia McDonough, Margaret Kneel, Roberta Wilson, Mary Keas, Alice Horner, Mary Ellen Quinn, Zella Donahue, Jane Frances McGuire, Catherine Horner, Mary Dolan, Helen Logan, Lewis Logan, Rosemary Fitzpatrick and Helen Flading.

SAN FRANCISCO, CAL.—Mme. Sidie Erkey presented her pupils in recital at the Fairmount Hotel on Dec. 14. Those heard were Mrs. Edward Conahan, Clara Schwartz, Catherine Carver, Alice McClelland, Kathryn Clark, Marian Post, Marie Clark, Ada Pillsbury, Helen Whitton, Harriet Bird, Helen Elizabeth Wolf, Kathleen Gannon, Veneis Clark, Rees Wolf, Charles Weber and Robert Bird. Clara Schwartz, seventeen, and Catherine Carver, nine, both showed unusual talent.

TALLAHASSEE, FLA.—Ella Scoble Opperman, director of the School of Music of Florida State College, presented Mabel Kiner, pianist, a new member of the faculty, in a recital on Dec. 12. She proved herself a well-equipped pianist and gave a scholarly reading to the Bach-Busoni Chaconne, and the Liszt Second Rhapsody. Henrietta Spragins Mastin, who has been a member of the faculty for several years, assisted her and again delighted the audience with the rich quality of her mezzo-soprano voice.

DAYTONA, FLA.—The "Victory Sings" at the Florida Convention of Women's Clubs held here the last week in November were under the leadership of Susan Hart Dyer, State director of Liberty Chorus, under the National Council of Defense. Other notable musical contributions to the convention was the performance of the Vieuxtemps D Minor Concerto by Lotta Greenup, violinist, and also the piano numbers by Marion Rous. Miss Rous prefaced her performance of Chopin's Polonaise with a comment on its dramatic significance in the light of recent events in Poland.

ALBANY, N. Y.—The sacred cantata, "The Star Divine," was sung by the choir of the Calvary Methodist Church, Dec. 22, under the direction of Frederick Bowen Hailes. The composition is by two Albanians, the music being by Abram W. Lansing, organist of the Fourth Presbyterian Church, and the words by Mrs. Frances V. Hubbard. A musicale for the benefit of the Red Cross was given by St. Margaret's Guild at St. Paul's parish house recently. Those who took part in the program were Regina L. Held, violinist; Grace Held, soprano, and Florence Page, pianist.

ALBANY, N. Y.—Christmas carols were sung at the meeting of the Albany Community Chorus at the Educational Building, Dec. 23, directed by Russell Carter, who also introduced a new song, "Lil Liza Jane." C. Bertrand Race, bass, sang "Nazareth," by Gounod, accompanied by William L. Widdemer. A community carol service was given at the First Presbyterian Church, Dec. 22, under the direction of Dr. Harold W. Thompson, organist and choir director. Helen Thompson assisted Dr. Thompson, playing piano and organ duets, including a Concerto by Hiller, played for the first time in Albany.

ALBANY, N. Y.—Russell Carter of Amsterdam, the new director of the Albany Community Chorus, has been chosen organist and choir director of the First Reformed Church to succeed Samuel B. Belding. Mr. Carter, former organist and choir director of the Sixth Avenue Baptist Church of Brooklyn and supervisor of music in the public schools of Amsterdam, is a member of the music advisory committee of the New York State examinations board and served as chairman of the committee which drafted the plan now in use whereby high school pupils may obtain Regents' credits for outside music study. For several years he has been acting examiner in music for the New York Education Department. Mr. Carter is also a colleague of the American Guild of Organists and president of the music section of the State Teachers' Association. He is planning the organization of a new quartet choir. Kenneth W. Rice, for several years organist of Trinity Church, Albany, has been selected as organist and choirmaster of St. Ann's Church, Amsterdam, to succeed Mr. Carter.



## VERA CURTIS, AT DEDICATION CONCERT, CHARMS CAMP CRANE



Vera Curtis, Soprano of the Metropolitan Opera Company

Vera Curtis, soprano of the Metropolitan Opera Company, is here shown when the ever-zealous camera man interrupted her while taking a rest during her morning constitutional. Incidentally, he has also interrupted her from reading the Christmas issue of the *Camp Crane News*, edited and published by the men at Camp Crane, Allentown, Pa., in which there is an article praising Miss Curtis's recent appearance there as one of the biggest successes of any entertainment given at the camp.

The occasion of Miss Curtis's appearance at the camp was the dedication of "Building No. 7," known by the men as the Recreation Hall. This auditorium seats more than 2000 persons, and at the concert every chair and all standing room was occupied. Fred F. Boniface of the Y. M. C. A. has written a letter for himself, Commanding Officer Colonel Snyder, Dr. Brooks and other officials of the camp, thanking Miss Curtis for her splendid work.

### Carl Mueller Gives Second Organ Series in Milwaukee

MILWAUKEE, WIS., Dec. 28.—Carl F. Mueller, organist, is giving his second annual series of public recitals to larger audiences than attended a year ago. Mr. Mueller has a distinct educational aim in this series, and places on his programs the best works of the French, English, German and American composers. Later in the sea-

son Mr. Mueller will give all-American, all-French and all-English programs, and one program will be devoted to music of allied nations. Leading soloists are a feature of these organ programs, the best vocalists and instrumentalists of Milwaukee being invited to take part. Another unique feature of these concerts is the annual "guest" program, when the leading organists of Milwaukee are called in to give a joint program. Among soloists scheduled early in the season are Beecher Burton, tenor; Clementine Malek, soprano, and Pearl Brice, violinist. Special concerts for children are being worked out by Mr. Mueller which may be added to the season next year.

### YVETTE GUILBERT HEARD

Singer Features Christmas Music on Well Balanced Program

Old songs that Christmas singers gave in the fourteenth and fifteenth centuries formed a delightful feature of the program that Yvette Guilbert presented at Maxine Elliott's Theater on Sunday evening, Dec. 29. Beginning with the old Noël songs, Mme. Guilbert gave as her second group, some charming *chansons* of the Moyen age, followed by popular songs of the seventeenth century and a group of "chansons modernes."

As in the previous recitals in which New York has been privileged in hearing this gifted exponent of the French, the singer carried her audience with her into a clearer appreciation of and sympathy with the songs that represent the French mind *en masse*. It has been given to Mme. Guilbert to come very close to the souls of her people and to have the added power of depicting the loves and hopes, the joys and sorrows that she has seen.

Emily Gresser was again the assisting soloist, and delighted her hearers in her playing of the *Vitali Chaconne*, the *Wieniawski Polonaise* and compositions of Kolar, Schubert-Franko and Chopin-Auer. Maurice Eisner was accompanist, as usual, for Mme. Guilbert's numbers.

The farewell offering in this remarkable group of concerts will be given on Jan. 5. M. S.

### Kriens's Christmas Cantata Sung at Grace Church

A Christmas cantata, "Star in the East," by Christiaan Kriens, was presented at the Grace Methodist Episcopal Church, New York, Dec. 22 and 29. It was impressively interpreted by the Grace Church choir, one of the largest bodies of singers in the city, and forty members of the string section of the Kriens Symphony Club, assisted by Mabel Empie, soprano; Meta Lurie, contralto; Harold Williamson, tenor; John Kernohan, baritone; Grace Niemann, harpist; Maude Thompson, organist; Barclay Moor, flautist, and Dr. Robert Mantler, tympanist. The entire work was under the skillful direction of Mr. Kriens.

## SEATTLE HEARS MANY CHRISTMAS PROGRAMS

Music of the Week Had Christmas as Its Theme—Inga Orner Heard in Grieg Compositions

SEATTLE, WASH., Dec. 23. — Inga Orner, Norwegian soprano, formerly a member of the Metropolitan Opera Company, was heard at the Sunset Club, Dec. 18, in a program of Grieg music. Miss Orner, who was a pupil of Grieg, is spending a year in the Pacific Northwest at the invitation of H. C. Henry, president of the Seattle branch of the "Society of Fatherless Children of France," and all her programs are given for this cause. Miss Orner's voice is rich and full and shows good training, especially suited to sing the songs of her master. Mrs. Catherine Weaver Hill, pianist, assisted, giving a splendid interpretation of the *E Minor Sonata*, Op. 7. Mrs. Josephine Wardall at the piano was a fine accompanist for Miss Orner.

The first concert of the season at the University of Washington was given on Dec. 16, the program being by Alice Coleman Bogardus, soprano, the new voice instructor in the College of Fine Arts. Old Italian, modern French, Russian folk-songs and English songs, including American compositions, made up an interesting program, arranged especially for the students of the university. Mrs. Bogardus was well received by an audience which filled Meany Hall.

At the Cornish School of Music several interesting programs were heard during the week. On Monday evening, Dec. 16, Brabazon Lowther, baritone, gave his third song recital, the program at this last recital consisting of com-

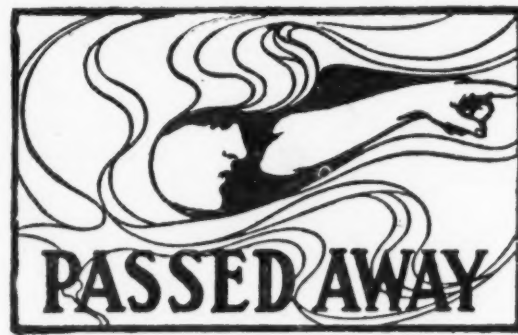
positions by American composers. Campbell-Tipton, Cadman, Burleigh, Harriet Ware, Sidney Homer, Oley Speaks, Chadwick, La Forge and Dent Mowrey were represented on the program.

A program of Christmas music was arranged for Dec. 21 by Mrs. Ella Helm Boardman, also a member of the faculty of the school, and the Japanese operetta, "Princess Chrysanthemum," was given, under the direction of Mrs. Peabody of the voice department. Thirty young students took part in the operetta.

The Musical Art Society gave its Christmas program on Dec. 18. Mrs. A. K. Fiskin gave a talk on "Christmas Music and Customs in the Old World." A quartet, composed of Mrs. Gilmer Pryor, Mrs. C. W. Hoblitzell, Mabel D. Fett and Mrs. Ella H. Boardman, gave the songs and carols.

Christmas music was also featured at the "Twilight Musicales" in the parlors of the Hotel Washington, under the auspices of the National League for Women's Service. The program was given by the choir of the First Baptist Church, Mrs. Ella H. Boardman, director. A chorus of thirty voices and a quartet composed of Mrs. J. B. Harrison, Mrs. A. E. Boardman, F. B. Langdon and A. E. Boardman, with Mrs. Margaret McCulloch Lang, violinist, and Irene Rogers, accompanist, gave the music. A. M. G.

Sacha Votichenko, the Russian composer and virtuoso of the tympanon, who has been giving "Concerts Intimes" at his studio, is planning to give a "Concert Intime" on Dec. 23 at Maxine Elliott's Theater. The program will consist of classic and modern music and a number of Votichenko's own compositions will be heard upon this occasion, for the first time. He will be assisted by prominent artists and an orchestra.



Alice M. Flagler

Alice Manderlick Flagler, wife of John H. Flagler, retired capitalist and industrial organizer, died of pleurisy in the Hotel Plaza on Dec. 24, after a three months' illness.

Mrs. Flagler was the daughter of the late Mr. and Mrs. Mark Manderlick of New York. After studying music here and abroad she joined the choir of the Church of the Ascension. Mr. Flagler first met her about twenty-seven years ago. They were married in 1894.

Mrs. Flagler had been engaged in the activities of the Church of the Ascension since that time, singing occasionally in the choir or for charitable concerts. She devoted much time to charities and gave annually about \$20,000 to the various benefactions in which she was interested. She was treasurer of the Volunteer Hospital, chairman of the board of directors of the Central Islip State Hospital and interested in the furtherance of the Mutual Welfare League of Sing Sing prison.

William Ehrmann

LOUISVILLE, KY., Dec. 26.—The death of William Ehrmann, at the age of ninety-eight years, marks the passing of one of Louisville's prominent musicians and music patrons. Mr. Ehrmann was associated with most of the societies that have had prominence in the musical life of this city, and has always been at the front of all the worthiest musical and artistic activities. He will be greatly missed not only by musicians, but by lovers of literature, poetry and art. H. P.

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## "Small Towns Notice Details Such As Diction," Affirms Gretchen Morris

"People Don't Realize What Acute Critics Smaller Places Are," Says American Soprano—Has Operatic Ambitions—An Inveterate Optimist—What Our Men Like in the Way of Songs

THE life domestic apparently calls to Gretchen Morris, soprano, American, concert artist, optimist. She presides in her happy fashion over an attractive little flat which is as bright to look at she is herself; and she can, if necessary, show proofs of her ability as housekeeper. Some of them are arranged in jars on the shelves of a neatly-ordered closet, and she put them all up herself "last summer, when it was so awfully hot." Which proves her technique in jam-making and, as before remarked, her optimistic disposition.

Other things have shown her ability to rank among those that look on life's brighter side; no amount of discouragements, of postponements of concert appearances on account of influenza epidemics, of war-vicissitudes, of untoward happenings of any kind, seem to be able to affect that cheery personality of hers. They are a happy-hearted pair, she and her husband; the kind who seem bound to attract success and happiness by their very belief in both.

### Looks Toward Operatic Career

"I just know I'm going to sing in opera some day," Miss Morris says, cheerfully.

"Why?" one asks her. "Are you booked for any appearances?"

She shakes her pretty dark head.

"No," she responds with the utmost bonhomie. "I've sung with the Cincinnati Opera Club, and in stock company, and some day I'll sing with a really big one. I've always wanted to; I know eight rôles thoroughly; concert-singing is a good preparation, besides being delightful in itself, and some day I'll get my chance; see if I don't."

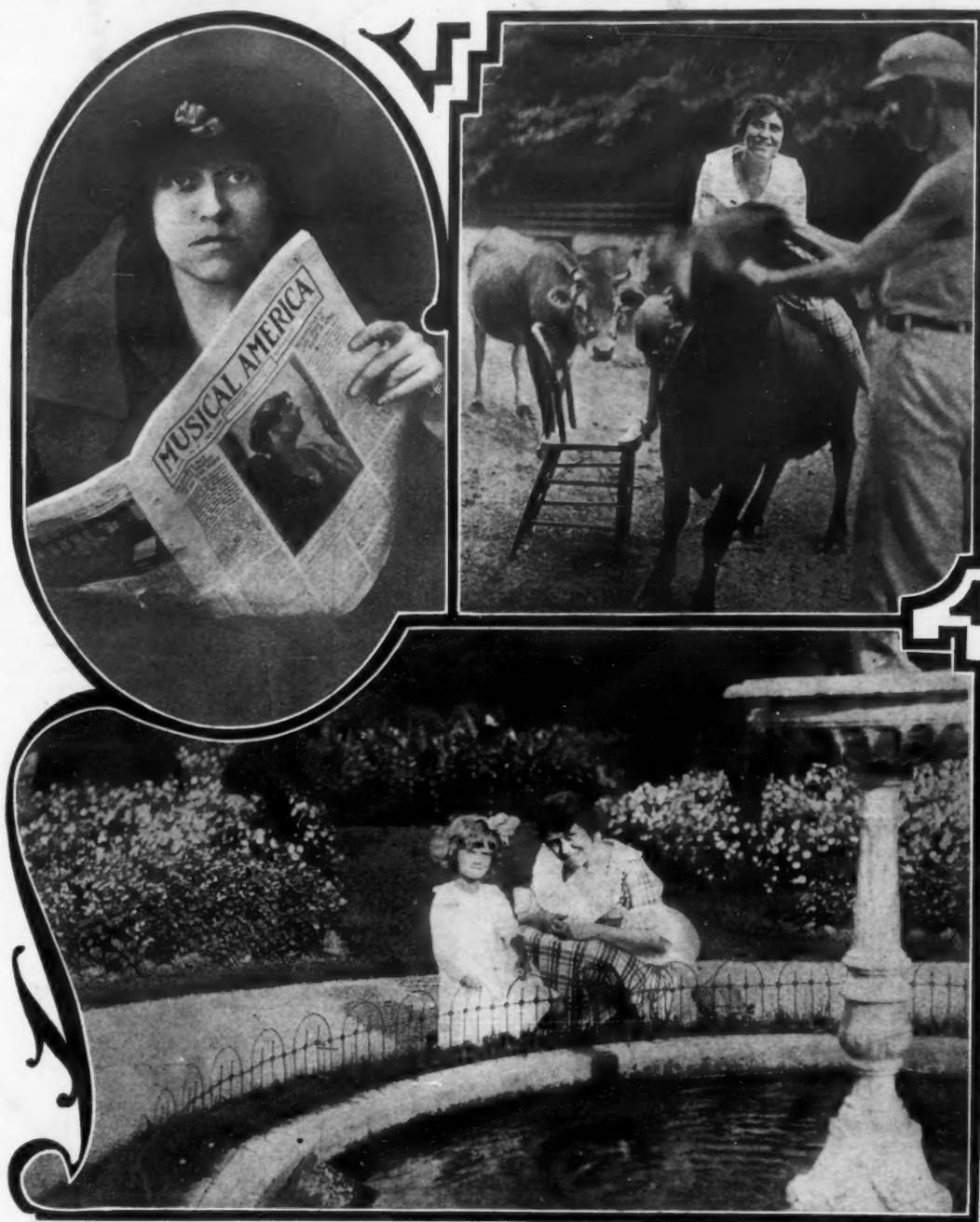
She is a product of the Middle West, the little singer; having been born near Cincinnati, in which city she studied, and where she made her first appearances. With the Cincinnati Orchestra under Kunwald, and later under Ysaye, of whose kindness to the American artists she spoke most appreciatively, she has sung a number of times; also with the Liederkrantz in its last season. But in spite of that bubbling cheerfulness, she does not belong to the type who believe that a metropolitan debut is necessarily a thing to be plunged joyously into off-hand. She has been in New York two seasons and will give her first big recital either next spring or next fall.

"One thing I like," she said naively, "is my name. That seems funny, doesn't it? But as a girl, I always wanted to sing and always knew I would; and already in those days I decided that 'Gretchen Morris' would look well on a program. People wanted me to change it for some foreign-sounding one, but I wouldn't. It's thoroughly American and I like it ever so much."

"But you did change it, you know."

She laughed.

"Not for concert purposes," she returned, smilingly. "I had planned, the way, to have my recital in New York an all-American one, if I could keep operatic airs that I love from stray in. 'Adieu, les forêts' from Tchaikovsky's 'Jeanne d'Arc' is one of my especial joys. I think much more attention should be paid to our English dic-



Upper Left: Gretchen Morris, Young American Concert Soprano, Reading Her Favorite Musical Periodical. Upper Right: Miss Morris Playing Equestrienne. Lower: The Singer at a Friend's Long Island Home Last Summer.

tion than there usually is, by the way. Singers put in a lot of time perfecting their French and Italian pronunciation, but many of them care very little about bothering with the English. The small towns do 'sit up and take notice' of those details, though. People don't realize what acute critics some of these little places are; critics not only of the musical but of the dramatic ability, of expression, of diction, of many things. I know, because I was a small-town girl myself once, you see," she added, frankly.

### Singing to Wounded Men

"You did some camp and hospital work this year, of course?"

"A good deal. And I noticed, by the way, in doing so, that the taste of the wounded soldier for songs is quite different from the well one's. When a man is wounded, it seems as though he went back to his home-longings; he's apt to like songs like 'Daddy'; school-songs he used to know when he was a boy; even lullabies; songs about stars and flowers and sunshine. He wants a totally different kind of thing from 'Smiles' and 'Over There' and all that."

"In general, I think the men like the sort of thing they can't sing themselves. One young vaudeville singer was told by her soldier-audience when she started 'Oh, How I Hate to Get Up in the Morning,' 'We'll show you how to sing that; sing us something else.' So she did some concert ballads and they were delighted. I liked singing them the Burleigh 'Spirituals'; they're very fond of them, and Woodman's 'Love's in My Heart' is another they like."

Speaking affectionately of Cincinnati, Miss Morris said:

"It has a splendid musical atmosphere, that town; I'm so fond of it. But I'll never be anything to them, I'm afraid, but the girl they've watched grow up; I believe I'll be a little student to them as long as I live."

"You like New York, too?"

"I like the splendid freedom of New York, yes; and the fact that you can choose from so very much just what you will see and hear and what types of people you will be with most. It really doesn't make any difference what you're interested in here; all the way from Chinese music to lace-making, you can find your own colony, interested in just the things you are doing. People have been wonderfully kind to me," she finished.

To the cheerful all things are cheerful; and it is not strange that one with Miss Morris' outlook on life finds others "wonderfully kind." Perhaps the wonder would be that they should be anything else.

C. P.

Frieda Hempel, the Metropolitan Opera soprano, will give her annual New York recital in Carnegie Hall on Tuesday afternoon, Feb. 18.

## WANT AUDITORIUM IN SAN FRANCISCO

Alfred Hertz Suggests This Form of Memorial to Fallen Heroes

SAN FRANCISCO, CAL., Dec. 23.—The second popular concert of the season was given by the San Francisco Symphony Orchestra on Sunday afternoon. The theater again proved too small for the crowd which clamored for admittance, many being turned away.

The San Francisco Musical Association had begun their plans for a permanent home for the orchestra when America's entrance into the war practically postponed all enterprises of this kind, owing to the scarcity of labor and materials. Now, however, Conductor Hertz feels that there is no reason why San Francisco should not have a "dignified, artistic auditorium" suitable for concerts, musical festivals, music clubs, etc., and he is suggesting that a Temple of Music be erected as a memorial in honor of the fallen heroes of California.

The concert on Sunday afternoon consisted entirely of Tchaikovsky numbers, beginning with the "Pathétique" Symphony. It was finely played. The "Italian Caprice" followed, completing the first part of the program. Mr. Hertz was repeatedly recalled, and was presented with an immense floral piece representing a lyre in the colors of red, white and blue. The second part of the program included the charming "Nutcracker" Suite and the overture "1812."

The San Francisco Musical Club presented excerpts from Edgar Stillman Kelley's "Pilgrim's Progress" at their meeting on Thursday. Much interest was aroused and the desire expressed by many for a complete hearing of the composition. William Edward Chamberlain read the play and sang several numbers, with Mrs. Cecil Hollis Stone at the piano. Mrs. James Pressley was heard in the "Song of the Shepherd Boy," accompanied by Mrs. William Randall, while the motets of the "Celestial Voices" were sung by Mrs. Charles Stuart Ayres, Evelyn Wilson, Mrs. George Kierulff and Mrs. James H. Kelley. Other numbers were furnished by Hother Wismer, violinist, and Mrs. William Ritter, pianist.

On Friday evening Sigmund Beel, violinist; George McManus, pianist; Mrs. Clarence Eddy, vocalist, and May Sinsheimer, accompanist, gave a splendid program for the prisoners at Alcatraz. On Sunday, members of the Oratorio Society, Beatrice Clifford, leader, entertained at the same place with songs and choruses.

A special Christmas program was given by Mr. Lemare at the Auditorium on Sunday evening, when he played Bach's "Pastoral Symphony," excerpts from the "Messiah," and his own "Christmas Song." He was assisted by the Exposition Chorus, directed by Homer Henley, and the Cathedral Quartet, composed of Rudolphine Radil, soprano; Irene Le Noire, contralto; Robert Battison, tenor, and Frank Figue, bass. Ellen Roedel Davis and Achille Artigue were the accompanists. There was a large attendance and much appreciation shown.

The Tivoli Opera House, made famous in the early days by many noted singers, not the least of whom was Madame Tetrazzini, while having changed its character and now known as a moving picture theater, still retains a musical following, and its announcement of the engagement of Uda Waldrop, who has returned from New York, together with the splendid orchestra led by Dr. Carlos de Mandil, lends special interest to the coming season.

E. M. B.

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